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Chapman Pictures, on View To-day, Show Color and Tone

N. Y. American - Feb. 2, 1911

BEFORE the formal opening of the new wing of the Anderson Galleries, which takes place to-day, I was extended the courtesy of a private view of the handsome suite of display rooms. They occupy the full extent of the top or twelfth floor, so that their lighting is of the best. The arrangement of exhibits was still in progress, but already one could gain an impression of the brilliance and beauty which the opening exhibition of the Chapman sale will present.

The late Colonel Henry Thomas Chapman, civil war veteran, banker and broker, was also well known as a connoisseur of art. His pictures, porcelains, bronzes and other art objects, many of which have been exhibited in the Brooklyn Museum for fifteen years, are to be sold at auction. They are now on view in the Anderson Galleries prior to the sale, which begins on Monday afternoon, January 27.

The pictures show a catholicity of taste, which includes old as well as modern art, and does not overlook some examples of American painters. The guiding principle of selection seems to have been a preference for color and tone, in which respect Colonel Chapman could link up his love of pictures with that of bronzes and porcelains.

Landscape Is Admired.

Among the Americans I noted a noble and—inasmuch as it is a landscape—unusual example of Wyatt Eaton, dated 1887. It presents a slope of ground terminating in a low-lying hill, both drowning into shadow, while the sky fades in pale light. The scene has been profoundly felt and rendered grandly. I should like to see this picture hanging beside Homer Martin's "Westchester Hills." I believe they would find each other quite companionable.

From a group of subjects by Arthur B. Davies I will single out two. "The Place of the Mothers" involves a charmingly decorative composition of hogs and a sow with her litter, seen in rosy light and transfigured into beauty by the artist's vision. Again, his imagination, playing this time upon fancy as well as light, is shown in the "Children of Yesteryear," a lyric of deep-toned sentiment, athrob with the sprightly tenderness of flowers and child-life.

Colonel Chapman was one of the earliest Americans to admire the grave art of Georges Michel; and among several examples in this collection, the one numbered 630 is superlatively dignified.

Another superb piece is "The Giant Willows," by Corot; a shadowed foreground of sonorous color, seen against a trembling twilight sky; an orchestration of violins with cellos and basses.

Rare Paintings Shown.

Decamps somewhat rarely figures in American collections. There are six of his pictures here, one of which, "The Good Samaritan," is an exceptionally handsome example of this fine imaginative colorist. Still more of a rarity is "The Siesta," by Honore Daumier; since he painted but few oil pictures, and they are eagerly sought after. For Daumier to-day is regarded as one of the most significant French artists of the nineteenth century, who both by his work and his influence on

others has done so much to liberate modern art from the wrappings of convention.

Another artist to whom some modern connoisseurs are giving an enhanced reputation is the seventeenth century Hollander, Jan Van Goyen. They place him above Hobbema, and even Ruysdael, recognizing the verified quality of his spiritualized imagination and his power of expressing both the bigness and the subtlety of what he felt by means as abstract as possible. In "Harvest Time" this collection contains a very important example of the artist's second period, when the shrill notes of blue and red, which he inherited from his master, Esaias van de Velde, had been subdued, his skies grew to be more luminous and the brown tonality became tempered with gray.

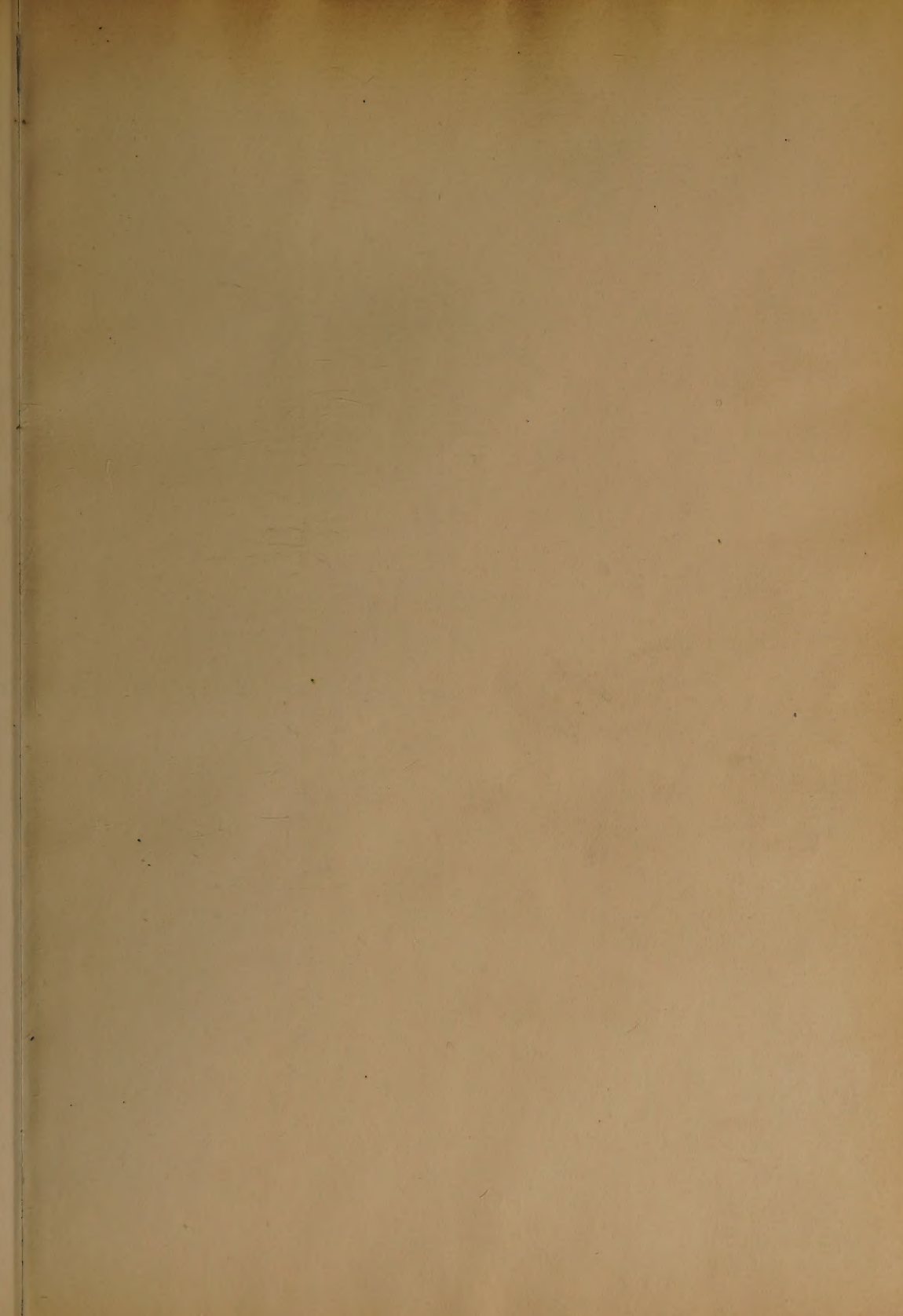
"Cupid" a Happier Example.

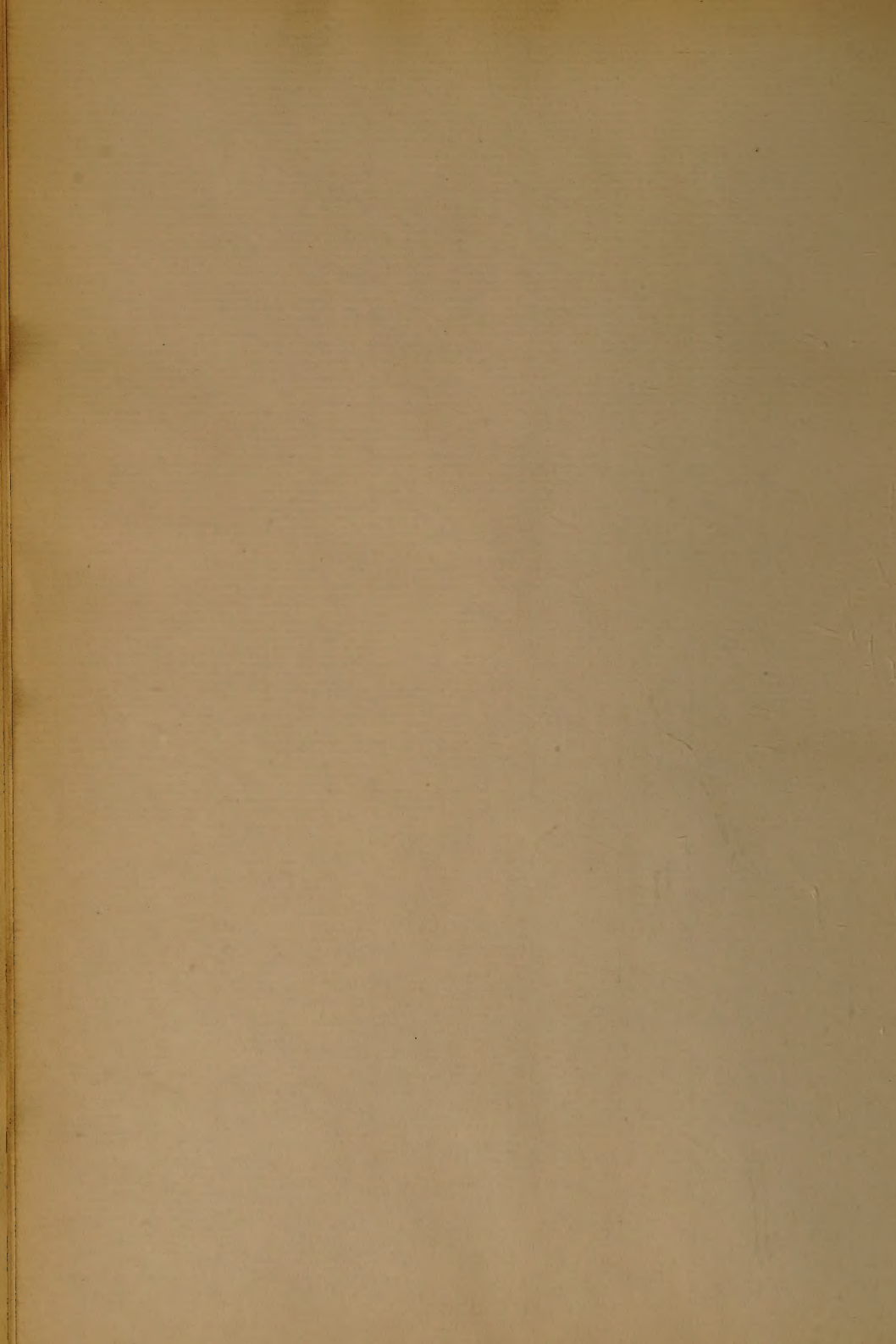
By Reynolds is "The Nymph and Piping Boy," one of several pictures of the same subject which he painted. It contains passages of charm, for example, in the face and bosom of the girl, but her right leg lacks construction, and cleaning appears to have removed the flesh tones, leaving the shadow obtrusive and grimy. Fortunately there is an altogether happier example in the "Cupid," with its elfin charm of expression and authoritative brush work.

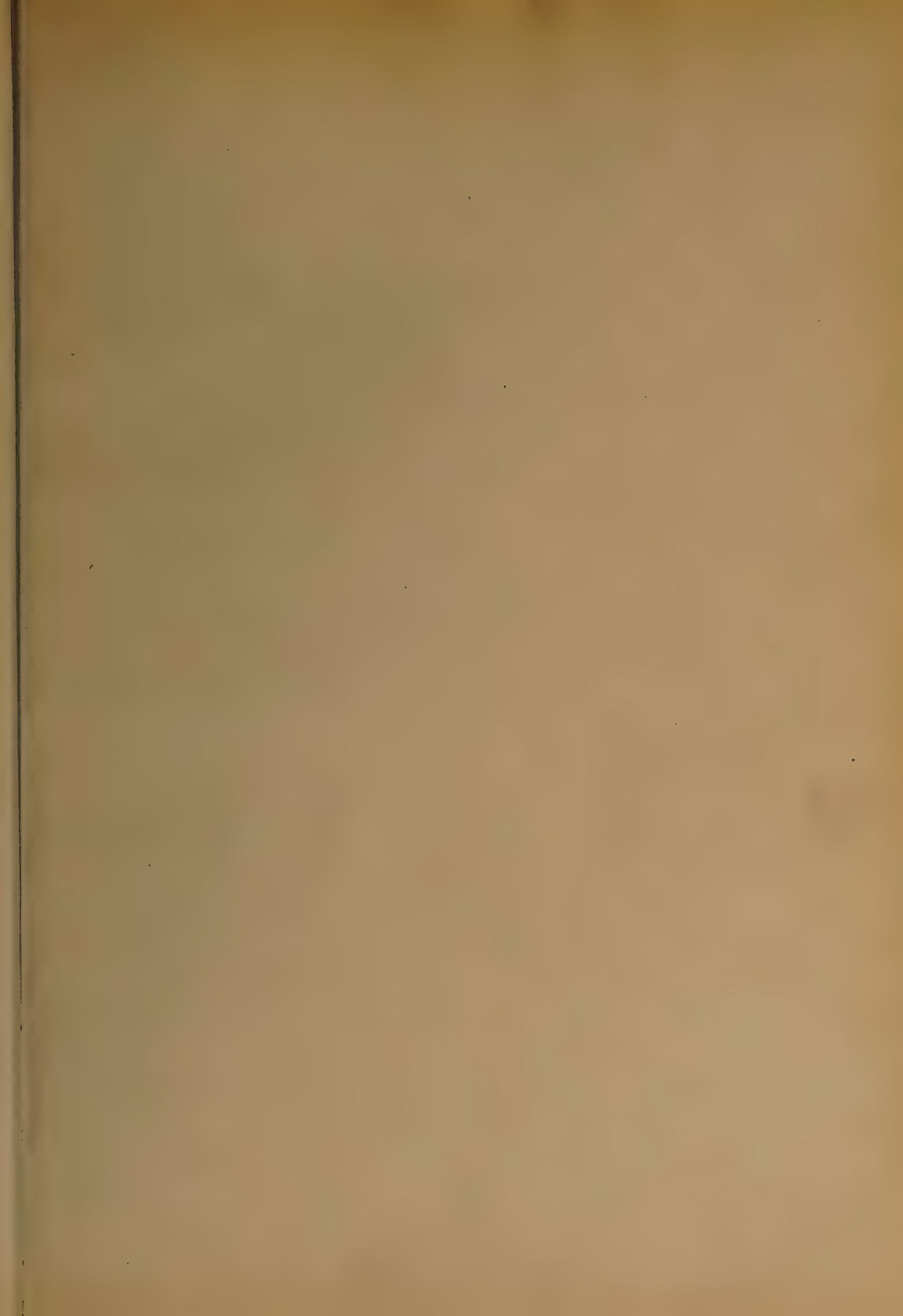
I shall conclude this discursive, preliminary review of the Chapman collection with a reference to "Madonna and Child," by Sebastiano del Piombo.

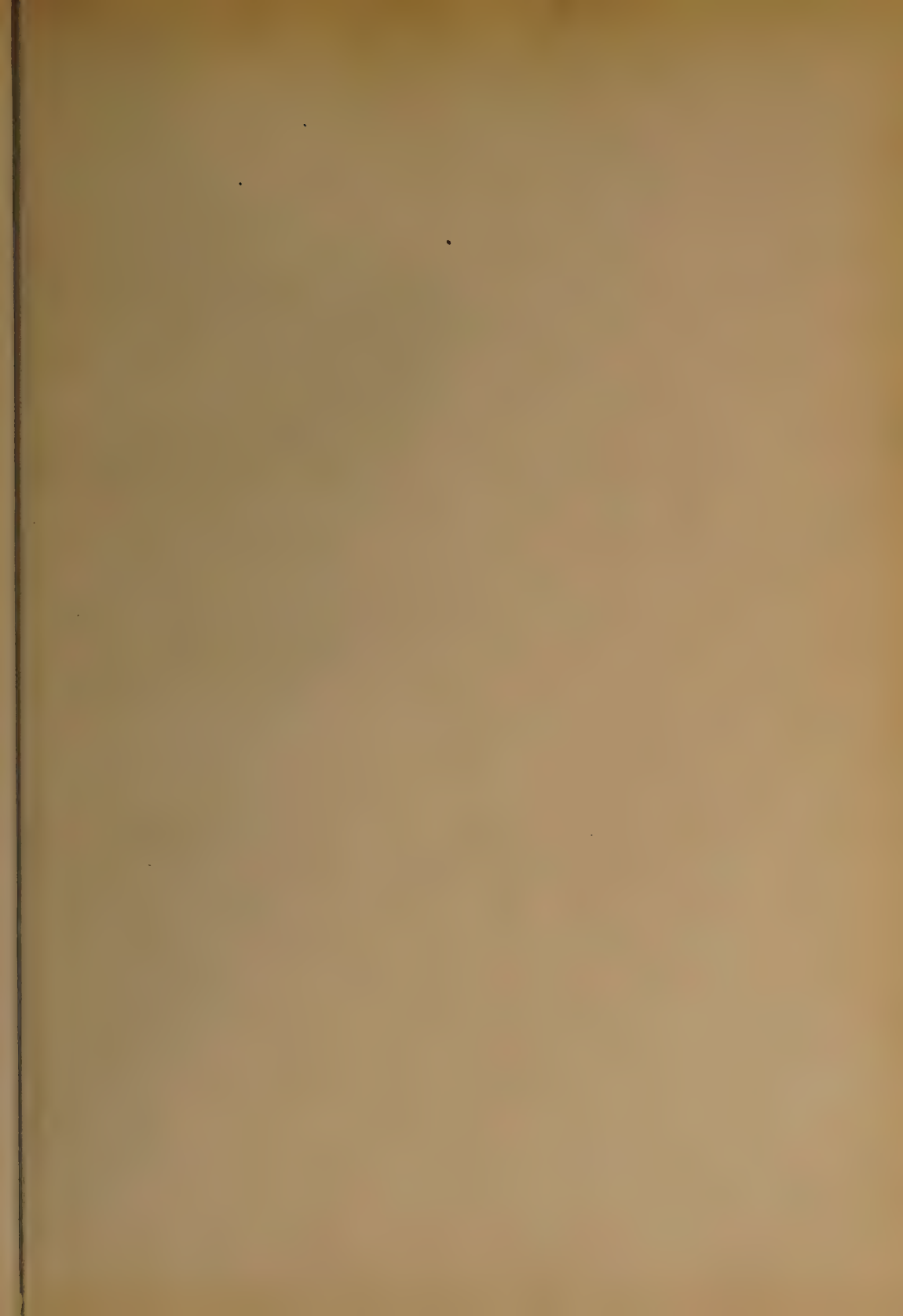
It is recorded of this artist that when he visited Rome, Michael Angelo frequently collaborated in his pictures, supplying at least suggestions for the composition. In the design of this one, organized with such apparent ease and simplicity and yet with a decorative

feeling at once ample and subtly felt, it is possible to recognize the Michelangelo influence. The picture is executed almost in monochrome, yet in its gradations of tone is full of color suggestion.











Art Collection
of the late
Col. Henry Thomas Chapman



No. 396. CUPID
By Sir Joshua Reynolds

Art Collection

of the late

Col. Henry Thomas Chapman

of Brooklyn, N. Y.

Comprising

*Oil and Water Color Paintings by
European and American Artists*

*Chinese Porcelains, French and Chinese Antique
Bronzes, Old China, and Syrian Glass*

With a few pieces of

*Marble Sculpture and Vernis
Martin Furniture*

Consigned by the Executors, Mr. Henry E. Chapman
and Mr. Frederick A. Chapman, and

To be sold on the

Afternoons and Evenings of Monday, Tuesday,
and Wednesday, January 27, 28, and 29, 1913

On Public Exhibition from January 18th, at

The Anderson Galleries

METROPOLITAN ART ASSOCIATION

Madison Avenue at Fortieth Street, New York

487

CONDITIONS OF SALE

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2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which, in his judgment, may delay or injuriously affect the sale.
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THE ANDERSON GALLERIES

Metropolitan Art Association

MADISON AVENUE AT FORTIETH STREET, NEW YORK

TELEPHONE 7990 BRYANT

ORDER OF SALES

The Sessions begin at 2:30 and 8:15 o'clock

First Session, Monday Afternoon, January 27th . Lots 1-117

Antique Glass, Chelsea, Dresden and Crown Derby Figures; Delft, Majolica and Hispano-Mauresque Vases; Sèvres Garniture and Gobelin Tapestry; Modern Bronzes and Drawings.

Second Session, Monday Evening, January 27th . Lots 118-194

Paintings by European and American Painters.

Third Session, Tuesday Afternoon, January 28th . Lots 195-336

Ivory Miniatures, Oriental Pottery and Porcelain, Crystal Balls, Chinese Bronzes, Vernis Martin Furniture, and Marble Sculpture.

Fourth Session, Tuesday Evening, January 28th . Lots 337-415

Paintings by European and American Painters.

Fifth Session, Wednesday Afternoon, January 29th . Lots 416-562

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NOTE

THE late Colonel Henry Thomas Chapman was one of the most widely-known Art Collectors of the country, his interest in the Fine Arts dating back to those years of his youth spent in Europe when completing his education, where he acquired his wide knowledge and discriminating judgment of the great masters. He did not confine himself to a single line, but acquired whatever appealed to his taste and added to his pleasure, and his home in Brooklyn, crowded with beautiful objects of every kind, was always open for the enjoyment of his many friends.

In his collecting he felt it was impossible to study the work of any artist from a single piece, so he bought numerous examples long before the fashion for them had set in; he was one of the first American Collectors to appreciate the beauty and see the wisdom of collecting the works of the Eighteenth Century English painters; again while in Paris in 1879 he saw the important place that Michel held in the development of modern French art and acquired twenty-nine of his canvases. While there he came in touch with M. Arthur Stevens, the brother of the eminent painter, and from whose collection he acquired a number of works by French painters still to be found in this collection. From the beginning he was interested in the Barbizon painters and secured numerous examples of their work.

After active service in the Civil War he returned to take up his vocation of Wall Street banker and broker, and being successful, he was able to devote his leisure to art matters. With other public-spirited men he became a Trustee of the Brooklyn Institute of Arts and Sciences. He held that position until his death and rendered very important service to the whole community.

In addition to paintings by old and modern masters, he collected Chinese porcelains, European and Oriental bronzes, English and French china, miniatures, books, autographs and other objects along diverse lines; but whatever the line he always had the courage to acquire an object because of his delight in it, regardless of the name or period which it represented.

Most of the paintings and porcelains now shown were brought to The Anderson Galleries from the Brooklyn Museum where they had been on public exhibition for the past fifteen years, attracting wide attention; others came from the home of splendid variety and profusion which he occupied for many years in Clinton Avenue. Their acquisition covers a period of nearly half a century, and while they represent only a part of the many things he acquired during that time, they show the many-sided taste of the man as well as the generous nature which made him widely beloved among men of his time.

FROM THE COLLECTOR, SEPTEMBER, 1895

"His Brooklyn mansion is but a museum, representing the wealth of forty years of collectorship, so carefully weeded out and selected that, unlike having, as in a public museum, to separate gold from dross, the gold alone offers itself to the eye. No man could form and amalgamate such collections as these by money alone. He must have been born and have grown up to it; to have gained knowledge, taste and judgment by long experience, under the spur of a natural predilection as impossible to define or analyze as that which renders an artist great in art."

A LETTER FROM M. DURAND-RUEL

January 15th, '88.

Cher Monsieur:

La visite que Je vous ai faite Dimanche dernier m'apocuré une bien grande jouissance et Je tiens à vous féliciter d'avoir pu réunir une collection aussi remarquable. J'ai été surtout tres frappé de vos appréciations si justes sur le mérite et les qualités d'art de tous nos grands peintres Français que vous avez été un des premiers à comprendre et à collectionner.

Vos Michel sont admirable. Quant au Jules Dupré, (Marine) sur lequel vous avez plus particulièrement appelé mon attention, Je le considère comme une des plus charmantes productions de cet artiste.

Permettez moi de vous exprimer le plaisir que J' ai éprouvé en trouvant en vous le profond enthousiasme et les solide connaissances qui font le véritable amateur. C'est malheureusement bien rare, non seulement ici, mais même en France.

Veuillez agréer, cher Monsieur, l'assurance de mes sentiments les plus dévoués.

DURAND-RUEL.

[TRANSLATION]

Dear Sir:

The visit which I paid you last Sunday brought me very great pleasure and I congratulate you in having been able to assemble so remarkable a collection. I was also greatly struck by your very just appreciation of all of our great French painters whom you were one of the first to understand and to collect.

Your Michels are admirable. As to your Jules Dupre (Marine) to which you especially called my attention, I consider it one of the most charming works of that artist.

Permit me to express to you the pleasure enjoyed in finding in you the great enthusiasm and profound knowledge which go to make the real amateur. This unhappily is very rare, not only here, but also in France.

Accept, my dear Sir, the assurance of my profound esteem,

DURAND-RUEL.

FIRST SESSION

Antique Glass; Chelsea, Dresden and Crown
Derby Figures; Majolica, Delft and Hispano-
Mauresque Vases; Sèvres Garniture and
Flemish Tapestry; Fine Modern
Bronzes and Drawings by
Famous Artists

ANTIQUUE GLASS

These specimens of ancient glass, taken from Greek tombs of the Third and Fourth Centuries, B. C. are mostly from Tyre, the ancient seat of the glass industry. The light bowls and bottles were for food, oil and wine; the smaller articles were used for perfumes and ointments. They were placed in the tombs that the spirits of the dead might not want for refreshment in their transit to another world. The iridescence of the surface is due to disintegration from moisture of the tombs during the long ages.

4 - 1 TWO WINE BOTTLES.

With bulbous bodies and flat mouths.

Height, 8½ inches.

4 - 2 TWO LIGHT GREEN BOTTLES.

An oil and a wine bottle with bulbous bodies and flat lips.

Height, 7 inches.

4 - 3 WINE BOTTLE AND DEEP BOWL.

The bottle of pale green glass; the bowl with ring rim and foot.

Height of bottle, 8½ inches; diameter of bowl, 6 inches.

5- 4 FOUR PERFUME BOTTLES.

With bulbous or flattened bodies, long necks and flattened lips. *Height, 5 ½ inches.*

10- 5 ONE OIL AND TWO PERFUME BOTTLES.

Top of one broken. *Height, 5 ½ and 6 ½ inches.*

4- 6 A BOWL AND A CUP.

Bowl with ring rim and base. (Cup cracked and broken.)

15- 7 DEEP DISH AND BOWL.

With ring rim and foot. *Diameter, 8 ¼ and 5 inches.*

5- 8 THREE SMALL BOWLS.

Two of graceful shape with flat rims, one of cup shape; green and silver iridescence. (One broken.)

Diameter, 3 ½ and 4 inches.

4- 9 THREE PERFUME BOTTLES.

With green and silver iridescence. (One broken at the neck.) *Height, 3 ½ inches.*

1250 10 WINE CUP AND BOTTLE.

The cup with thread line about the body; the bottle with short neck and wide mouth. Silver iridescence.

Height of cup, 3 ¾ inches; of bottle, 5 ½ inches.

5- 11 TWO OIL BOTTLES.

One with long, slender neck; the other with cylindrical body; green and silver iridescence.

Height, 4 ½ inches.

12 OIL BOTTLE AND BOWL.

1/2- The bottle with long neck, candlestick shape, having silver iridescence; the bowl of amber glass with ribbed body. (Bowl cracked.)

6- 13 WIDE DISH AND BOWL.

The dish is broad and shallow with rim and foot; the bowl, with foot. (Cracked.)

10- 14 BOWL AND PROCHOÖS.

The bowl with ring rim and foot; the Prochoös or small oil jug with fluted handle joining lip and body.

6- 15 LARGE BOWL.

With broad flaring mouth, ring rim and base.
Diameter, 9½ inches.

25- 16 GOOSE NECK OIL BOTTLE.

The bowl fluted and decorated with a band of grouped beads; the long, slender neck twisted, terminating in a goose bill lip.
Height, 16 inches.

Porcelain and Pottery

7 1/2 17 ORIENTAL IVORY CARVING.

A skull held by a skeleton with serpent and frogs.
Height, 2½ inches.

15- 18 ORIENTAL IVORY CARVING.

A girl playing a samisen with a skeleton dancing beside her.
Height, 3½ inches.

5- 19 MAJOLICA WATER BOTTLE.

Of quaint shape with double handle. *Height, 6 inches.*

20 MAJOLICA PITCHER.

16- With handle shaped as a fish; decorated with portrait and coat of arms. (Neck cracked.)

Height, 11½ inches.

9- 21 PAIR OF OLD DELFT VASES.

With panel decoration of a fishing scene. (Both repaired.)

Height, 10½ inches.

1- 22 ITALIAN MAJOLICA SLIPPER OF THE XVIth CENTURY.

5- 23 PAIR OF AUSTRIAN COVERED SACHET JARS.

Showing oval panels painted with classical subjects. (Cover finials gone.) Teakwood stands.

Height, 7 inches.

7- 24 CAPO DI MONTE CUP AND SAUCER.

Decorated with flowers, shells and classical figures the handle formed of entwined serpents.

5- 25 OLD CHELSEA FIGURE.

A child playing soldier. (Sword missing.)

Height, 3¾ inches.

2- 26 PAIR OF DRESDEN FIGURES.

One shows a young woman dancing, the other a girl with a book under her arm.

Height, 5¼ and 5¾ inches.

75- 27 PAIR OF OLD CHELSEA FIGURES REPRESENTING SUMMER AND AUTUMN.

Standing figures holding flowers and grain. (Both repaired.)

Height, 6 inches.

2- 28 FLORA.

Small white Chelsea figure with a basket of flowers.
Height, 5 inches.

2- 29 THREE CAUGHLEY FIGURES.

A Piper, a Vivandier and a Gallant. *Height, 5¾ inches.*

14- 30 OLD CHELSEA FIGURE OF A PROPHET.

(Base repaired.) *Height, 9 inches.*

4- 31 DRESDEN FIGURE OF A COURT LADY.

(Neck cracked.) *Height, 8¾ inches.*

19- 32 OLD CHELSEA FIGURE OF FALSTAFF WITH
SWORD AND HELMET.

(Repaired.) *Height, 10½ inches.*

20- 33 BUST OF NAPOLEON IN SÈVRES BISQUE.

Height, 15¾ inches.

34 FLOWER HOLDER OF RATZENDORFER ENAMEL.

Viennese, XVIIIth Century

7- Standing on an oval convex base, a child holds on his head a long horn terminating in an eagle's head of finely chiseled bronze. The horn is decorated with a series of eight pictures, exquisitely painted in enamel on metal, representing the amours of Venus. The metal base has four medallions of classical subjects and the mountings are of silver gilt in a pattern of fruits, flowers and scrolls.

Height, 6½ inches; length, 8½ inches.

Bought from Tiffany & Co.

35 OLD CROWN DERBY GARNITURE OF THREE
PIECES.

31- Consisting of an urn and two covered cups; the urn is painted with English landscapes and decorated with garlands of colored flowers in relief, the cups show the same relief flowers and four grotesque masks in gold. (All skillfully repaired.)

Height of urn, 5 inches; of cups, 4 inches.

(See Illustration)

2750 36 ORIGINAL HISPANO-MAURESQUE JAR.

With four handles; decorated with copper luster glaze in a conventional pattern. (Cracked.) *Height, 7 inches.*

5700 37 PAIR OF ORIGINAL HISPANO-MAURESQUE VASES.

Cylindrical in form with copper luster glaze in a series of foliated bands on a blue ground. Very rare.

Height, 10½ inches.

(See Illustration)

105- 38 SÈVRES MANTEL GARNITURE OF FIVE PIECES:
CLOCK, CANDELABRA, ORNAMENTAL URNS.

The clock of French gilt bronze with porcelain panels of blue de roi decorated with gold; the dial painted with a scene of gallantry in the Watteau style; blue urns on either side, and on top an urn filled with flowers of ormolu, elaborately wrought.

Height, 21½ inches.

The candelabra to match have panels painted with landscapes and figures; each has seven lights.

Height, 26 inches.

The urns are of graceful shape and show panels painted with landscapes and figures.

Height, 17½ inches.

All are gold plated. Altogether they form a garniture of great beauty and remarkable quality.



No. 37. ORIGINAL HISPANO-MAURESQUE VASES

39 ANTIQUE FLEMISH TAPESTRY: MEDIAEVAL
FIGURE SUBJECT.

Mounted as a portière, bordered with blue silk plush
and lined with brown velour.

Length, 99 inches; width, 75 inches.

Purchased from Duveen Bros.

Modern Bronzes

40 SMALL FIGURE OF A LION STANDING WITH
FOREFOOT RESTING ON A SPHERE.

Height, 2 inches; length, 3½ inches.

41 BRONZE COMIC GROUP: A MOTHER BEAR PUN-
ISHING HER YOUNG.

Height, 4 inches.

42 SMALL BRONZE BY FRATIN: HUNTING DOG.

Height, 2¼ inches; length, 3½ inches.

43 BRONZE FIGURE: A FARMER'S BOY RESTING
ON A LOG.

Height, 3½ inches.

44 TWO AGATE SPECIMENS.

Mounted together on a base covered with silver
representing waves and spray.

Height, 10 inches; length, 10 inches.

45 BRONZE GROUP BY E. V. VAN MUYDEN: TWO
TIGERS RESTING.

Signed.

Height, 3¾ inches; length, 7¾ inches.

46 FRENCH BRONZE BY FRATIN: A BEAR AS A
COBLER.

Signed.

Height, 5¼ inches.

- 10- 47 PAIR OF SMALL BRONZE FIGURES OF COURT
JESTERS. *Height, 4½ inches.*
- 9- 48 PAIR OF SMALL ANIMAL FIGURES BY P. J. MENÉ:
DEER AND STAG.
Signed. *Height, 2½ inches.*
- 18- 49 BRONZE FIGURE OF A BULL.
On base of brocatelle marble.
Height, 9 inches; length, 12 inches.
- 11- 50 GROUP BY P. J. MENÉ: TWO RABBITS GRAZING.
Signed. *Height, 4 inches.*
- 11- 51 SMALL BRONZE BUST OF WASHINGTON, AFTER
HOUDON. *Height, 3¾ inches.*
- 9- 52 FRENCH BRONZE: FIGURE OF A HORSE GIR-
DLED.
Black marble base. *Height, 7¾ inches.*
- 18- 53 PAIR OF PORTRAIT STATUETTES: STANDING
FIGURES OF VOLTAIRE AND ROUSSEAU.
On square bases of black marble and ormolu.
Height, 9½ inches.
- 20- 54 FRENCH BRONZE GROUP.
A hunting dog standing with game in his mouth.
Height, 8 inches.
- 8- 55 GROUP OF THREE CORINTHIAN COLUMNS.
Reduced copy of those standing in the Forum at Rome.
Base of yellow and black marble. *Height, 11¾ inches.*

15- 56 FIGURE BY FRATIN: A MONKEY TAKING HIS EASE.

The monkey is seated in a chair with a bottle at his side. Signed. *Height, 6 inches.*

7- 57 FIGURE BY FRATIN: A BEAR AS A GAMBLER.

Signed. *Height, 5¾ inches.*

45- 58 GROUP BY P. J. MENÉ: THREE HUNTING DOGS ON A SCENT.

Signed. *Height, 8½ inches; length, 15 inches.*

31- 59 GROUP BY ISADORE BONHEUR: A COW KILLING A WOLF.

Signed. *Height, 8 inches; length, 14 inches.*

7- 60 FRENCH ORMOLU FIGURE: CUPID WITH NET AND BOW.

On circular base of red marble. *Height, 12½ inches.*

3700 61 GROUP BY FRATIN: A LION BRINGING HOME A DEAD BEAR.

Signed. *Height, 10 inches; length, 19 inches.*

9- 62 PAIR OF BRONZE CANDLESTICKS.

From a circular base rises the stem shaped as a tree trunk, whose root is encircled with a serpent, and bark studded with insects of ormolu; ormolu urn-shaped cup; single light. *Height, 11¼ inches.*

18- 63 BRONZE GROUP BY P. J. MENÉ: STAG FEEDING FROM A TREE

Signed. *Height, 8¾ inches.*

- 14- 64 FRENCH BRONZE FIGURE: NAPOLEON STAND-
ING IN UNIFORM AND COCKED HAT.

With ebony stand.

Height, 9¾ inches.

- 25- 65 GROUP BY P. J. MENÉ: HUNTING DOG.

Signed.

Height, 8½ inches.

- 12- 66 FRENCH BRONZE BY DELABRIERRE: A DOG
EATING.

Signed.

Height, 5½ inches.

- 25- 67 BRONZE GROUP BY A. PHIMISTER PROCTOR:
BEAR AND RABBIT.

Reduced copy, signed and dated '94.

Height, 5½ inches.

- 10- 68 ANTIQUE EGYPTIAN BRONZE SEAL WITH HAN-
DLE SHAPED AS AN EGYPTIAN PRIEST.

Height, 5½ inches.

- 34- 69 FRENCH BRONZE GROUP, HERON CATCHING A
FROG.

Height, 10½ inches; length, 20 inches.

From the Joseph Bonaparte Collection.

- 110- 70 FRENCH BRONZE BY GEORGES GARDET:
CROUCHING TIGER.

Signed.

Height, 7¼ inches; length, 17 inches.

- 25- 71 ANIMAL FIGURE BY FRATIN: BULL MOOSE
RECUMBENT AND ALERT.

Signed.

Height, 12 inches; length, 19 inches.

- 14- 72 BRONZE BUST OF WASHINGTON, AFTER HOU-
DON.

Height, 10 inches.

- 4- 73 REDUCED COPY OF THE COLUMN VENDOME
SURMOUNTED BY A FIGURE OF NAPOLEON.

Black marble base.

Height, 11 inches.

- 65- 74 GROUP BY P. J. MENÉ: MOUNTED JOCKEY GO-
ING TO THE RACE.

Signed.

Height, 16 inches; length, 16½ inches.

- 32- 75 GROUP BY GEORGES GARDET: A TIGER FIGHT-
ING A SERPENT.

Signed.

Height, 6 inches.

- 34- 76 BRONZE GROUP BY CLODION: FEMALE BAC-
CHANTES BEARING THE INFANT BACCHUS ON
THEIR SHOULDERS.

Reproduced from the original in terra cotta; one of
a number of celebrated groups, including "The Kiss
Given" and "The Kiss Returned," made by Clodion
for the Niederwiller Porcelain Factory at Nancy, his
native town, between 1793 and 1797. Teakwood
stand.

Height, 10 inches.

(See Illustration)

- 67 77 GROUP BY CLODION: INFANT BACCHUS AND
TWO YOUNG FAUNS.

The infant god, astride a dog, is held by a young faun
with a second faun sprawling on the ground. Signed.

Height, 12½ inches.

(See Illustration)

- 67 78 BRONZE GROUP BY CLODION: BACCHANTE AND
FAUNS.

They are giving the infant Bacchus a drink from a
cup. The circular base is of red Italian marble. This
belongs to the artist's best period. He died in Paris
in 1814, when seventy-six years old. *Height, 19 inches.*

(See Illustration)



Nos. 76, 77 and 78. GROUP OF BRONZES
By Clodion

13- 79 STATUETTE: EROS BEARING A TORCH.

On a base of red marble.

Height, 13½ inches.

47.00 80 BRONZE FOUNTAIN OR ORNAMENTAL PIECE.

On a circular pedestal stand three fauns upholding a basin formed of four shell-shaped divisions, held by four winged figures, with four other figures on the margin; from the center rises the figure of Flying Mercury after Giovanni da Bologna; the base and shell basins are richly ornamented with arabesques and foliations in relief and two figures, male and female, sit on the base holding reversed water jars.

Height, 41 inches; diameter of basin, 17 inches.

90- 81 GROUP BY ANTOINE LOUIS BARYE: A BEAR ATTACKED BY DOGS.

Part of the celebrated "Hunt of the Bear," which, with other groups, Barye made to order in 1833 for that keen patron of the fine arts, the Duke of Orleans, as ornaments for a dinner table; the other pieces in this strange fancy to deck the festal board of a prince, were his "Hunt of the Elk," "Hunt of the Lion," "Hunt of the Elephant," and "Hunt of the Wild Ox." Signed.

Height, 12 inches; length, 16 inches.

20- 82 REDUCED COPY OF THE EQUESTRIAN STATUE OF GUATAMALATA.

After the famous work by Donatello which stands in Padua.

Height, 16 inches.

14- 83 FRENCH BRONZE FIGURE: A GLADIATOR.

A standing nude figure with his helmet resting at his feet. Red marble base. Sword missing.

Height, 16½ inches.

75- 84 BUST BY A. STRALSER: A ZULU CHIEFTAIN.

Life size bust on a pyramidal base of Italian marble.
Signed and dated Paris, 1880. *Height, 25 inches.*

105- 85 PAIR OF GILT BRONZE FIRE DOGS.

Two nude children holding mantles about their shoulders, and extending their hands toward the fire, are seated on metal bases.

Height, 15 inches; length, 14 inches, each.

100- 86 BRONZE GROUP BY J. J. JACQUÉT: A NUBIAN DEFENDING A WOMAN AND CHILD FROM THE ATTACK OF A LION.

Signed. *Height, 2 feet, 2½ inches; length, 2 feet, 2 inches.*

120 87 BRONZE FIGURE: MERCURY SEATED FASTENING HIS WINGED SANDAL.

With teakwood stand.

Height, 13½ inches.

88 PAIR OF ALTO RELIEVO GOLD BRONZE PLAQUES.

Italian, XVIth Century

Subjects: "The Presentation in the Temple;" "The Adoration of the Shepherds." In ebony frames.

55- *Height, 8 inches; width, 16½ inches.*

These remarkably fine pieces came from the Collection of Edouard Remenyi, the great violinist and art connoisseur.

35- 89 BRONZE BUST BY D. B. SHEAHAN: AN ITALIAN CHILD WITH SHAWL OVER HER HEAD.

Signed and dated N. Y., 1887. *Height, 20½ inches.*

32 90 FRENCH BRONZE BY A. CARRIER: LUTE PLAYER, DANCING.

Signed. Circular base of black marble.

Height, 18 inches.

280-
91 PAIR OF BRONZE FIRE DOGS: FRENCH, END OF
THE XVIIIth CENTURY.

Each part shows a nude slave bound in chains seated
on a base of gilt bronze; the base rests on two paw
feet, is ornamented with volutes, between which are
cherubim surrounded by scrolls. Extraordinary
examples of French workmanship.

(See Illustration)

87-10
92 BRONZE STANDING FIGURE BY J. PICAULT:
"PAX ET LABOR."

Signed.

Height, 29 inches.

12-
93 OAK PEDESTAL WITH SPIRAL STANDARD AND
CARVED TOP.

10-
Pen, Crayon, and Wash Drawings

GEORGE MORLAND

1763-1804

10-
94 STUDIES OF DOGS AND CHILDREN.

Lithograph. Signed and dated 1793.

Height, 15 inches; width, 12 inches.

LOUIS LEOPOLD BOILLY

1761-1845

16-
95 A LAWYER AT COURT.

Pencil drawing. Signed.

Height, 8½ inches; width, 7 inches.

ALFRED STEVENS

1828-1906

30-
96 GROUP OF TWO WOMEN, SKETCH FOR A PICTURE.

Pen drawing. Signed with monogram.

Height, 9 inches; width, 6 inches.

Bought from Mr. S. P. Avery.



No. 91. FRENCH BRONZE FIRE DOGS OF THE XVIIIth CENTURY

UNKNOWN PAINTER
French School, XVIIIth Century

13- 97 A FEMALE HEAD.

Sepia drawing. Signed with monogram.
Height, 13 inches; width, 8 inches.

RICHARD CREIFELDS
Contemporary American Artist

13- 98 HEAD OF AN OLD MAN.

Charcoal drawing. Signed and dated '77.
Height, 18 inches; width, 14 inches.

GEORGE MORLAND
1763-1804

28- 99 THE COTTAGER'S FAMILY.

Lithograph. Signed with initials.
Height, 13 inches; width, 17 inches.

ALPHONSE DE NEUVILLE
1836-1885

40- 100 THE BATTLE CHARGE.

Pen and wash drawing. Signed and dated '70.
Height, 9 inches; width, 13½ inches.

MARIANO FORTUNY
1838-1874

17- 101 A SOCIAL DANCE.

Pen and ink drawing. Signed and dated 1860.
Height, 8 inches; width, 10½ inches.

GEORGE MORLAND
1763-1804

17- 102 BOATMEN HAVING LUNCH.

Lithograph. Signed and dated 1795.
Height, 12 inches; width, 17 inches.

HORACE VERNET

1789-1863

- 103 "THE DUC D'AUMALE IN AFRICA," WITH VARIOUS HEADS AND FIGURES.

16- Pen and ink drawings. Signed.

Height, 11 inches; width, 7 inches.

EUGENE DELACROIX

1799-1863

- 104 A FAUN, GOAT AND WATER NYMPH.

57- Pen and ink drawing. Signed and dated 1835.

Height, 7½ inches; width, 11½ inches.

EUGENE ISABEY

1804-1886

- 105 FISHING BOAT IN A GALE.

54- Charcoal drawing. Stamped "Vente Isabey."

Height, 9½ inches; width, 16 inches.

JEAN BAPTISTE HUET

1745-1811

- 106 THREE RAMS' HEADS.

2702 Crayon drawing. Signed.

Height, 17 inches; width, 22 inches.

LEON L'HERMITTE

1844-

- 107 RETURNING FROM THE FIELDS.

40- Charcoal drawing. Signed.

Height, 6½ inches; width, 12 inches.

From the Durand-Ruel Sale, 1887.

CHARLES J. CHAPLIN

1825-1891

108 THE CHARIOT OF VENUS.

Pastel on gray paper. Signed.

Height, 15 inches; width, 11 inches.

C. F. DAUBIGNY

1817-1878

109 A LION HUNT.

Sepia drawing after Delacroix. Signed.

Height, 13 inches; width, 18 inches.

JEAN BAPTISTE HUET

1745-1811

110 TWO GIRLS' HEADS.

Sepia drawing. Signed.

Height, 10 inches; width, 8½ inches.

JOSEF ISRAELS

1824-1910

111 A FISHERMAN.

Proof etching retouched by the artist. Signed.

Height, 15 inches; width, 10½ inches.

LEON L'HERMITTE

1844-

112 CATTLE AT REST UNDER THE TREES.

Charcoal drawing. Signed with initials.

Height, 7 inches; width, 13 inches.

From the Durand-Ruel Sale, 1887.

PIERRE P. PRUD'HON

1758-1823

113 THE HEAD OF A WOMAN.

Pencil drawing. Signed.

Height, 9 inches; width, 7 inches.

J. B. C. COROT

1796-1875

114 A PARK WOODLAND.

Charcoal drawing on gray paper. Signed and dated
1840.

Height, 17 inches; width, 12½ inches.

ALEXANDRE GABRIEL DECAMPS

1803-1860

115 AN OLD MAN BENDING OVER HIS FALLEN SON.

Charcoal drawing. Signed with initials.

Height, 9½ inches; width, 11½ inches.

LEON L'HERMITTE

1844-

116 AN OLD CHATEAU.

Charcoal drawing. Signed.

Height, 9 inches; width, 18 inches.

From the Durand-Ruel Sale, 1887.

117 "A PAINFUL OPERATION," RELIEF WOOD CARVING INLAID WITH IVORY.

After the painting by Brouwer in the Munich Gallery.

Height, 12 inches; width, 15 inches.

SECOND SESSION

Paintings by European and American Artists

V. GAMBA

Contemporary Italian Painter

10-
118 THE MUSIC LESSON.

Water Color. Signed.

Height, 14½ inches; width, 9½ inches.

THOMAS DOUGHTY

1793-1856

35-
119 LANDSCAPE.

Oval Canvas. Signed.

Height, 13 inches; width, 16½ inches.

ADELE GOUYN

16-
120 STUDY OF STILL LIFE.

Canvas. Signed and dated '80.

Height, 15 inches; width, 18 inches.

A. BOULARD

50-
121 MARINE.

Canvas. Signed. *Height, 15 inches; width, 18 inches.*

CARLETON WIGGINS

Contemporary American Painter

57-
122 A RAINY DAY NEAR BARBIZON, FRANCE.

Canvas. Signed. *Height, 9 inches; width, 11 inches.*

Purchased from the Artist.

LOUIS F. H. APOL
Dutch Painter, 1850-

75-
123 MOONLIGHT LANDSCAPE.

Water Color. Signed and dated 1881.

Height, 18½ inches; width, 25 inches.

HENRY INMAN
1801-1846

70-
124 A WOODLAND LANDSCAPE.

Canvas. Signed and dated 1845.

Height, 17 inches; width, 24 inches.

PHILIP VAN MASCHEREN
Dutch, 1632-1699

125 NAVAL SCENE WITH SHIPS DRAWN UP IN A
HARBOR.

125-
Canvas. *Height, 14 inches; width, 38 inches.*

THÉODULE RIBOT
1823-1891

60-
126 LANDSCAPE STUDY.

One of the few landscapes to be found by this vigorous modern French painter of realistic style, his work being invariably in the field of genre and portraiture. Here as always he is a superb craftsman of sombre tonality. Panel. Signed.

Height, 16 inches; width, 12½ inches.

JAN EVERT MOREL
1777-1808

80-
127 DECORATIVE FLOWER PIECE.

This Dutch artist lived and worked at Amsterdam where he formed his style by studying the works of Jan Van Huysum, the eminent Dutch flower painter. A vase of flowers by Morel hangs in the Amsterdam Museum. Canvas. Signed.

Height, 14½ inches; width, 12 inches.

THOMAS HICKS

1823-1890

128 RUINS OF AN AQUEDUCT NEAR ROME.

Canvas. Signed. *Height, 17 inches; width, 13 inches.*

PAUL DELAROCHE

1797-1856

129 A WOMAN'S HEAD.

In the artist's great painting in the Louvre, "The Death of Queen Elizabeth," this is the head of the principal female figure who supports the head of the Queen. Canvas. Signed.

Height, 16 inches; width, 13 inches.

From the Collection of Thomas Robinson, 1886.

ARTHUR B. DAVIES

Contemporary American Painter

130 PORTRAIT OF A CHILD.

Canvas. Signed. *Height, 11 inches; width, 8 inches.*

Purchased from the Artist.

CAMILLE ROQUEPLAN

1800-1855

131 STREET SCENE IN A PROVINCIAL FRENCH TOWN.

A genre and landscape painter, Roqueplan was one of the leaders of modern French art and has been much honored in his own country, his paintings being found in many French museums. He also exerted great influence through the pupils who worked under him; these include many illustrious modern painters. Canvas. Signed.

Height, 14½ inches; width, 11½ inches.

ADRIAEN BROUWER

1606-1638

132 DUTCH BOORS IN A TAVERN.

Panel. *Height, 9 inches; width, 11¼ inches.*

CONSTANT TROYON

1810-1865

133 LANDSCAPE (A STUDY).

Canvas, relined. Signed with initials.

Height, 8½ inches; width, 13½ inches.

FRANCESCO PAOLO MICHETTI

1852-1884

134 HEAD OF A NEAPOLITAN GIRL.

Canvas. Signed and dated '72.

Height, 18 inches; width, 14 inches.

JEAN LEON ANDRE GÉRICAUT

1791-1824

135 STUDY OF A LION.

Canvas, relined.

Height, 10½ inches; width, 15 inches.

From the General Aspinwall Collection.

THOMAS GAINSBOROUGH

1727-1788

136 AN ENGLISH LANDSCAPE.

Canvas, relined. *Height, 10 inches; width, 12 inches.*

Bought at Christie's in 1891.

WILLIAM ETTY

1787-1849

137 GRIEF.

Panel. *Height, 8½ inches; width, 10½ inches.*

"By Etty, there are two thoroughly characteristic works, the 'Morning Glory' and a small study of a recumbent female figure, entitled 'Grief,' most beautiful in color and treatment of flesh."
—"The Collector," September 1, 1895.

JULES DUPRÉ

1811-1889

138 MARINE STUDY.

Panel. Signed. *Height, 10 inches; width, 9¾ inches.*

N. V. DIAZ

1808-1876

139 A LADY WITH A DOG.

Panel. Signed. *Height, 7½ inches; width, 5¼ inches.*

PAUL DELAROCHE

1797-1856

140 A WOMAN'S HEAD.

This is a study of one of the Ladies in Waiting, from the artist's great painting in the Louvre, "The Death of Queen Elizabeth," painted in 1827. Canvas. Signed. *Height, 16 inches; width, 13 inches.*

From the Collection of Thomas Robinson, 1886.

ALEXANDRE GABRIEL DECAMPS

1803-1860

141 STANDING FIGURE OF AN ARAB.

On academy board. Signed with initials.

Height, 13 inches; width, 6½ inches.

JAN VAN GOYEN

1596-1656

142 HOLLAND SCENE.

In the center of the picture rises the pointed tower and massive donjon above the long low roof of the castle on the river bank; at the right a second smaller tower is seen with some boats in the foreground. Panel. Signed in monogram and dated 1632.

Height, 12 inches; width, 9½ inches.

Examined by Dr. Hofstede de Groot and certified as a genuine work of Jan Van Goyen. Photograph and certificate accompanies the picture.

GERRIT BERCKHEYDE

1638-1698

143 STREET SCENE AT THE HAGUE.

Canvas. *Height, 17 inches; width, 21½ inches.*

From the collection of Edward Leavitt, 1884.

Certified by Dr. Hofstede de Groot; certificate accompanies the painting.

UNKNOWN PAINTER

Italian School, XVth Century

144 MADONNA AND CHILD.

Panel. *Height, 20½ inches; width, 14½ inches.*

CONSTANT TROYON

1810-1865

145 LANDSCAPE.

Panel. Stamped "Vente Troyon."

Height, 15 inches; width, 22 inches.

THÉODORE ROUSSEAU

1812-1867

146 A RETREAT IN THE FOREST OF FONTAINE-
BLEAU.

In a quiet nook of the forest among the rocks some deer and goats are resting; above and beyond stretches the woodland with patches of blue sky.

Canvas. Signed. *Height, 14 inches; width, 17 inches.*

EUGÉNE DELACROIX

1799-1863

147 A LION AND SERPENT.

Canvas. Signed. *Height, 16 inches; width, 21 inches.*

"Among the examples of Delacroix is a superb lion, toying with a serpent, a small canvas, big with vitality and power of spirit and of color. Of this type of pictures by Delacroix there is none finer."—"The Collector," September 1, 1895.

ALEXANDRE GABRIEL DECAMPS

1803-1860

100-
148 THE VILLAGE PRIEST.

Panel. Signed with initials.

Height, 13 inches; width, 9½ inches.

JULES DUPRÉ

1812-1889

149 SOUS BOIS, A WOODLAND STUDY.

Canvas. Signed. *Height, 12 inches; width, 16 inches.*

Bought at the sale of Dupré's effects in Paris after his death,
January 30, 1890.

ARTHUR B. DAVIES

Contemporary American Painter

150 MAKING HER TOILET.

Canvas. Signed. *Height, 16 inches; width, 11 inches.*

Bought from the Artist.

CONSTANT TROYON

1810-1865

151 IN THE GARDEN.

Panel. *Height, 17½ inches; width, 15 inches.*

CHARLES FRANÇOIS DAUBIGNY

1817-1878

152 LANDSCAPE, LATE AFTERNOON.

Canvas. Signed. *Height, 10½ inches; width, 18 inches.*

ADOLPHE MONTICELLI

1824-1886

153 IN THE PARK.

Panel. Signed. *Height, 18 inches; width, 15½ inches.*

ARTHUR B. DAVIES

Contemporary American Painter

154 GIRL WITH A THORN IN HER FOOT.

Canvas. Signed. *Height, 16 inches; width, 11 inches.*

Purchased from the Artist.

JEAN FRANCOIS MILLET

1814-1875

155 A CARPENTER GOING TO WORK.

Panel. Signed with initials.

Height, 14 inches; width, 8½ inches.

Purchased in Paris in 1879.

CONSTANT TROYON

1810-1865

156 LANDSCAPE AND SHEEP.

This picture by one of the greatest of modern French painters shows a flock of sheep grazing on an upland pasture at sunset; some lie at rest, others wait patiently for the shepherd to bring them home for the night. Panel. Stamped "Vent Troyon."

Height, 11 inches; width, 16½ inches.

From the sale of the Artist's effects.

PAUL JACQUES BAUDRY

1828-1886

157 LEDA AND THE SWAN.

Panel. Signed. *Height, 15 inches; width, 9 inches.*

GEORGE FROST

1744-1821

158 WOODS IN SURREY.

Frost was an amateur painter who was brought up in the trade of his father who was a builder; but having gained a competence he devoted himself to painting. He was an ardent admirer and follower of Gainsborough in his landscape work and a friend of Constable, whose association was a great aid to him.

Canvas. *Height, 24 inches; width, 31 inches.*

CHARLES B. KING
American Painter

20-
159 PORTRAIT OF SARAH JANE LIPPINCOTT
(GRACE GREENWOOD).

This portrait presents the popular American writer of the last generation in half-length with the face seen in three-quarters view. She wears a low-cut dress with a blue bow of ribbon at her corsage, and her hair falls in curls about her neck. An inscription on the back of the canvas informs us that the subject was painted in Washington in 1853. Canvas. Signed. *Height, 25 inches; width, 20 inches.*

ARTHUR B. DAVIES
Contemporary American Painter

260-
160 THE GODDESS.

A nude female figure is seen from the back, seated on the ground; her head, crowned with a mass of red hair, is bent forward over her knees and an indistinct leafy background is seen beyond. Canvas. Signed. A. B. D.

Height, 34 inches; width, 27 inches.

Purchased from the Artist.

JACQUES COURTOIS (Called IL BORGONONE)
1621-1676

30-
161 A BATTLE SCENE.

Canvas, relined. *Height, 29 inches; width, 38 inches.*

UNKNOWN PAINTER
Early Flemish School, XVth Century

50-
162 MADONNA AND CHILD.

The Mother holding the Infant Christ in her lap is seen seated; a Flemish landscape fills the background. Painted with great care, the picture is marked by naive simplicity and deep sincerity. Panel.

Height, 14 inches; width, 10½ inches.

JEAN FRANÇOIS MILLET

1814-1875

163 LES FALAISES DU BOULOGNE A CINQ HEUR
DU SOIR.

150-
Canvas. Signed "Souvenir d' Amitie a Chigot,
J. F. Millet." *Height, 9½ inches; width, 14 inches.*

Purchased for Mr. Chapman in 1887 from M. Chigot by Mr. P.
E. Rudell, the artist.

LUCA GIORDANO

1632-1705

164 SLEEPING CUPID.

25-
The young god lies at full length, nude and asleep,
his left hand holding his bow, with a lamp burning
above his feet. A Latin inscription runs across the
foreground: "HECCE UT COSUM PIVR IGNI"
(Zeus Behold and Consume Him by Fire.) Canvas.

Height, 21 inches; width, 35 inches.

JOHN QUIDOR

1800-1881

165 THE VIGILANT STUYVESANT'S WALL STREET
GATE.

85-
"The next care of the vigilant Stuyvesant was to
strengthen and fortify New Amsterdam. For that
purpose he caused to be built a strong picket fence
that reached across the island from river to river,
being intended to protect the city, not merely from
the sudden invasion of foreign enemies, but likewise
from the invasion of neighboring savages."—Irving's
Knickerbocker's History. Canvas.

Height, 27 inches; width, 34 inches.

From the Carroll Collection, 1895.

HORACE VERNET

1789-1863

166 ADMIRAL VILLIERS JOYEUSE.

100-
The subject is seen at half length wearing his uniform richly trimmed with gold lace, and a white wig. Canvas, oval. *Height, 32 inches; width, 26 inches.*

JOHN BERNAY CROME

1793-1842

167 ON THE BURE, YARMOUTH.

Canvas. *Height, 23 inches; width, 29 inches.*

52-15
JAN BRUEGHEL, THE YOUNGER

1601-1677

168 PEASANTS RETURNING FROM THE VINEYARDS.

Panel. *Height, 10½ inches; width, 14½ inches.*

155-
ALEXANDRE GABRIEL DECAMPS

1803-1860

169 A WOODLAND POND WITH DUCKS.

Canvas. Signed. *Height, 23 inches; width, 29 inches.*

180-
FRANCESCO GUARDI

1712-1793

170 VIEW IN VENICE.

170-
This picture shows the monastery and church of San Giorgio with its tall campanile, seen across the basin of the Dogana. It was in this place that Lord Byron took up his residence with the monks when he came to Italy in 1816. Canvas, relined.

Height, 13¾ inches; width, 22 inches.

Purchased from the Leavitt Collection, 1884.

JOHN CROME (Called OLD CROME)

1786-1821

45-
171 THE RIVERSIDE.

Panel. *Height, 12 inches; width, 16 inches.*

Presented to Mr. Chapman by the late Joseph C. Hoagland.

FRANZ VAN MIERIS

1635-1681

70-
172 THE DUET.

In an attractive interior, a woman is seen playing a lute accompanied by a man playing the harp. The picture is painted with the greatest attention to detail, and shows the artist's gifts at rendering silks and satins, in which he was unrivaled. Van Mieris was the friend of Jan Steen and a pupil of Gerard Dow, who termed him the prince of all his scholars.

Panel. *Height, 10½ inches; width, 8½ inches.*

RALPH ALBERT BLAKELOCK

1848-

35-
173 FARM HOUSE OF T. B. GUEST, CORNER OF FIFTY-THIRD STREET AND SEVENTH AVENUE.

Canvas. Signed. *Height, 16 inches; width, 24 inches.*

Purchased from Sypher & Co., 1884.

H. S. BABCOCK

70-
174 THE OPEN BOOK.

A very pleasing example of this little known but talented American painter, who was a pupil of Millet and lived at Barbizon. Panel. Signed and dated '61.

Height, 9 inches; width, 12 inches.

J. B. C. COROT

1796-1875

175 ROAD THROUGH A VILLAGE.

425-
From the foreground a road runs away passing between some red roofed houses. Down the road a woman advances; trees rise above the roofs and a clipped willow is seen at the left. An inscription on the back runs: "Souvenir d'affection a mon ami Sensier, Corot." Canvas, relined. Signed.

Height, 15 inches; width, 18 inches.

GUSTAVE COURBET

1819-1877

176 A WATERSPOUT.

325-
Canvas. Signed. *Height, 25 inches; width, 31½ inches.*

"The Courbet, a bold and original picture of a waterspout. The canvas seems water soaked." James G. Huneker in the N. Y. "Sun."

GEORGE MORLAND

1763-1804

177 THE REST AT THE ROADSIDE.

310-
In the deep shade of a great tree which fills the upper part of the picture, a man, seated by the roadside, detains a young girl who is passing with a donkey loaded with market baskets. In the background seated at the base of the tree are seen two boys and a woman. Canvas. Signed. Dated 1796.

Height, 30 inches; width, 25 inches.

Purchased from J. Ichenhauser, 1894.

"A Morland, of a donkey girl on a forest road, deserves attention for the charm of its invention and the deliciousness of its touch." Mr. F. J. Mather in the "Evening Post," Jan. 24, 1906.

(See Illustration)



No. 177. THE REST AT THE ROADSIDE
By George Morland

GEORGES MICHEL

1763-1843

178 MOONLIGHT ON THE RIVER.

225-
On the right stands a windmill at the water's edge, above which rises the steep bank crowned with a clump of trees; across the river a church with a tall spire is seen and in the foreground some boatmen are nearing shore where a group of cattle is standing. Canvas. *Height, 27 inches; width, 38 inches.*

J. B. C. COROT

1796-1875

179 AN ITALIAN GIRL.

2400-
Wearing a red dress with white apron and kerchief, and the white peasant head-dress of the country, the young girl stands holding a water vessel in her left hand. Panel. Stamped "Vente Corot," with seal of the sale on the back.

Height, 12½ inches; width, 9 inches.

THÉODORE ROUSSEAU

1812-1867

180 SUNSET.

675-
Against a crimson sky a mass of trees spread their branches, broken here and there by spots of light; the ruddy light touches the clouds above and deepens into fire along the horizon, against which the tree trunks are drawn in soldierly array. Canvas, relined. Signed. *Height, 14 inches; width, 19 inches.*

Exhibited at the Lewis and Clark Exposition, 1905.

Exhibited at the Worcester Museum, 1909.

Exhibited at the Alaska Exposition, 1909.

"This Rousseau, with its combination of breadth and detail and its singular vitality of color, reveals the Fontainebleau painter in one of his happiest moods."—Mr. Samuel Swift in the "Mail and Express."

(See Illustration)



No. 180. SUNSET
By Théodore Rousseau

JOHN SINGLETON COPLEY

1737-1815

50-
181 PORTRAIT OF A MAN.

Wearing a court dress and white wig, the sitter is seen in three-quarters view, bust length. Oval, canvas. *Height, 19 inches; width, 16 inches.*

JOHN QUIDOR

1800-1881

75-
182 PETER STUYVESANT'S JOURNEY UP THE HUDSON.

Canvas. *Height, 27 inches; width, 34 inches.*
From the Carroll Collection, 1895.

GEORGE MORLAND

1763-1804

350-
183 PIGS.

Above a rude barrier at the left, a small boy with golden hair and chubby face leans, looking at a group of pigs; one is munching a cabbage leaf, others lie quietly at the back. Canvas. Signed. Dated 1797. *Height, 16 inches; width, 20½ inches.*

Purchased in 1885 from an English gentleman who inherited it from his father.

WILLIAM SHAYER

1788-1879

90-
184 MUSSEL GATHERERS ON THE COAST OF ENGLAND.

Canvas. Signed. *Height, 26 inches; width, 36 inches.*

GIOVANNI PAOLO PANNINI

1695-1764

400-
185 LANDSCAPE SEEN THROUGH A RUINED ARCHWAY.

Canvas. *Height, 31 inches; width, 26 inches.*

WYATT EATON

1849-1896

186 LANDSCAPE.

310-
A broad green landscape, its surface broken with trees, barns, cattle and long lines of fences, stretches away toward a distant ridge of hills that looms dark against the horizon. Two oxen graze in the foreground and the expanse of green is streaked by the light and shade of the clouds above. Throughout runs a deep sensuousness of color that lifts it to a high place among American artistic productions. Canvas. Signed and dated 1887.

Height, 28 inches; width, 36 inches.

Purchased from the Artist.

SANTI DI TITO

1536-1603

187 PORTRAIT OF COUNT GIORGIO UGOLINI.

60-
Wearing the robe of a senator the nobleman seen at three-quarters length, stands with his left hand resting on a table. His hair is grey as is his pointed beard and mustache, and he holds in his right hand a letter inscribed "Al Clar'mo Sig. Giorgio Ugolini." The artist was a Florentine painter and pupil of Bronzino. Canvas. *Height, 52 inches; width, 38 inches.*

From the Collection of Henry Doetsch, Esq., sold at Christie's, 1895; the Catalogue of this Collection was compiled by Dr. J. P. Richter.

FRANCESCO ALBANI

1578-1660

188 VENUS AND ADONIS.

125-
Venus nude reclines attended by amorini, while Adonis in Roman dress leans on his staff as he looks down toward her. Canvas.

Height, 28 inches; width, 35 inches.

From the W. J. Shaw Collection.

"A full example of how these Bolognese painters could make the flesh live is seen in a 'Venus and Adonis' of Albani."—New York "Evening Post."

WILLIAM LINTON

1791-1876

189 VIEW IN THE ENGLISH LAKES.

45-
Linton was a popular English landscape painter who took up the tradition of the classic school following in the footsteps of Claude, Poussin and Wilson. Canvas. Signed. *Height, 26 inches; width, 36 inches.*

KAREL BORCHAERT VOET

1670-1745

190 WILD FOWL.

25-
This still life painter, though of Dutch origin and training, when a youth entered the service of the Earl of Portland and accompanied him to England, where he spent considerable time, being also employed there by King William III. His work was much influenced by the popular French court painter of Louis XIVth. Desportes who also spent some time in England where his game pictures commanded high prices. Canvas, relined.

Height, 42 inches; width, 39 inches.

CLAUDE JOSEPH VERNET

1712-1789

191 THE WRECK.

120-
In a small inlet hemmed in by great cliffs, a vessel has been driven on the rocks; some men are trying to save part of the cargo. On the right a cliff arched by the buffeting of the sea, extends out from the shore, and a black sky filled with storm clouds stretches above. Canvas, relined.

Height, 36 inches; width, 54 inches.

ALOIS ERDTELT
Contemporary German Painter

70-
192 AN OLD WOMAN AND CHILD.

An old woman wearing a cap holds on her lap a semi-nude child who struggles to escape being kissed by her. Canvas. Signed and dated '84.

Height, 30 inches; width, 25 inches.

JOSEPH JEFFERSON

1829-1905

300-
193 THE OLD MILL IN THE FOREST.

Beside a singing brook that makes its way through the deep wood, stands a deserted mill. Tall trees rise on either hand while moss-grown rocks in the foreground add to the romantic scene.

This painting was a gift from the distinguished actor, and is inscribed in the lower corner "To Henry T. Chapman from his friend J. Jefferson." Canvas.

Height, 45 inches; width, 36 inches.

GIOVANNI BUSI CARIANI

1480-1541

35-
194 ST. THERESA, PATRON SAINT OF WRITERS.

A refined woman in the white dress and black cloak of a nun is seated at a table on which are writing materials. The sombre background shows the corridor of a convent. Canvas.

Height, 89 inches; width, 42 inches.

THIRD SESSION

Ivory Miniatures, Oriental Pottery and Porcelain, Crystal Balls, Chinese Bronzes, Vernis Martin Furniture, and Marble Sculpture

The Pottery and Porcelains in this session, numbered from 217 to 242, inclusive, are from the Brooklyn Institute and were expertized and described by the late Chester Holcombe. (See note beginning Fifth Session.) The few remaining pieces, acquired subsequently to the examination of Mr. Holcombe, were removed from the Clinton Avenue residence of Mr. Chapman.

5- 195 IVORY MINIATURE.

Portrait of a gentleman. In wood frame.

Height, 3 inches; width, 2 inches.

f- (196 MINIATURE PORTRAITS OF TWO SISTERS.

(Slightly damaged.) *Diameter, 2¾ inches.*

197 MINIATURE PORTRAIT OF NAPOLEON.

Enamel painting on copper in monochrome.

Diameter, 1⅞ inches.

200 198 MINIATURE PORTRAIT OF AN UNKNOWN MAN.

Height, 2½ inches; width, 2 inches.

200 199 MINIATURE PORTRAIT OF A YOUTH.

Mounted as a pendant.

Height, 1⅞ inches; width, 1½ inches.

70 200 IVORY MINIATURE.

Mrs. Siddons, after Gainsborough.

Height, 3 inches; width, 2¼ inches.

6- 201 IVORY MINIATURE.

Portrait of a man unknown.

Height, 2 inches; width, 1⅝ inches.

6- 202 MINIATURE PORTRAIT OF A WOMAN IN WHITE.

Circular mount.

Diameter, 2½ inches.

6- 203 MINIATURE PORTRAIT OF A WOMAN IN BLACK.

Circular mount.

Diameter, 2½ inches.

6- 204 MINIATURE PORTRAIT OF A WOMAN WEARING
A JEWELLED BANDEAU.

Oval gold-plated mounting.

Height, 2⅜ inches; width, 1⅝ inches.

9- 205 MINIATURE PORTRAIT OF LAFAYETTE, AFTER
ARY SCHEFFER.

Enamel painting on copper by W. Birch, made from the full-length portrait presented by Lafayette to the Congress of the United States. An inscription on the back runs as follows: "General Lafayette as at the anniversary of the battle of York Town, Oct. 19th 1824, by W. Birch, from A. Scheffer." (Corner cracked.)

Height, 2 inches; width, 1¾ inches.

6- 206 MINIATURE PORTRAIT OF AN UNKNOWN MAN.

(Cracked.)

Height, 2½ inches; width, 2 inches.

170 207 MINIATURE JAR.

Of deep red color and brilliant glaze.

Height, 2½ inches.

4- 208 SMALL BOTTLE-SHAPED VASE.

Of coral red; very even color and brilliant glaze.

Height, $6\frac{1}{4}$ inches.

5- 209 SMALL POTTERY JAR OF TURQUOISE BLUE GLAZE.

The shoulder decorated with groups of raised paste beads.

Height, $4\frac{1}{4}$ inches.

70 210 TWO JAPANESE POTTERY TEA BOWLS.

(Cover of one missing.)

Height, $3\frac{1}{2}$ inches.

2- 211 SMALL VASE OF MILK-WHITE GLAZE.

Decorated with oleander flowers and birds.

Height, 7 inches.

6- 212 PAIR OF CHINESE POTTERY VASES.

Decorated with applied figures on a crackle ground.

Height, $10\frac{1}{4}$ inches.

3- 213 VASE.

With decoration of flowers, phoenix and dragon in sepia on a milk-white ground.

Height, 8 inches.

3- 214 JAPANESE POTTERY TEA BOWL.

With deep black glaze. (Cracked.)

Diameter, $4\frac{1}{2}$ inches.

100 215 MINIATURE CHINESE VASE.

With milk-white glaze.

Height, $2\frac{3}{4}$ inches.

10- 216 CHINESE SQUARE DISH.

Decorated with a flower pattern in white on a deep red ground.

Width, $7\frac{1}{4}$ inches.

100
217 SAUCER.

An early attempt of Japanese decorative art. Specimen shows the marks of extreme antiquity.

Diameter, $4\frac{1}{4}$ inches.

1-
218 PIGMY JAR.

Pottery covered by brilliant glaze in varying shades of blue.

Height, 3 inches.

2-
219 JAR.

Brilliant brown glaze interspersed with splashes of black upon a coarse pottery glaze.

Height, 3 inches.

5-
220 BOWL.

Of coarse brown pottery covered by a thick and oily black glaze.

Height, $2\frac{1}{2}$ inches; diameter, $4\frac{3}{4}$ inches.

1-
221 JAR.

Of coarse porcelain, with fluted sides covered by thin and exceptionally brilliant green glaze.

Height, 4 inches.

3-
222 VASE.

An interesting early attempt at decoration (probably Corean).

Height, $4\frac{1}{2}$ inches.

5-
223 JAR.

An interesting specimen of Japanese freehand work. Upon a body of pottery the lower half of the jar is covered with a brilliant Celadon glaze over imitated crackle. The upper half of the body is covered with narrow bands of irregular lines incised in the pottery, and upon this are drawn irregular lines of a thick dark brown brilliant glaze which covers the entire neck.

Height, $5\frac{1}{2}$ inches.

7-
224 BOWL.

Of pottery, covered by a thick, smooth and extremely brilliant glaze of brown.

Height, 2½ inches; diameter, 5 inches.

3-
225 PIGMY JAR.

An extremely interesting specimen of Japanese glaze upon pottery. *Height, 2 inches.*

5-
226 JAR.

Originally of a pale olive green glaze over pottery, and gracefully ornamented in relief by branches from body to lip. This specimen has manifestly been exposed to fire, with some curious results. Notice the transformation effected by heat, in the bottom. *Height, 3 inches.*

2-
227 WINE BOTTLE.

An ancient "Saki" bottle. Fine quality of pottery with dogs' heads bosses on the shoulder and incised ornamentation and re-entrant bands about the body. An undecipherable hall-mark may be seen upon one of these bands. *Height, 8¾ inches.*

3-
228 JAR.

One of the earliest specimens of Japanese pottery. The glaze shows only in spots, and quartz is a large ingredient in the paste. A crude specimen of early efforts. *Height, 2½ inches.*

4-
229 VASE.

An interesting specimen of Japanese Flambé glaze on pottery, the glaze being thick and intensely brilliant, the general color being blue. *Height, 6¼ inches.*

230 JAR.

3-
An interesting antique specimen of early Japanese ceramic art. The pottery foundation is so coarse as to remind one of brick, partially covered with a brilliant glaze of dark grey, shading into green.

Height, 3½ inches.

231 BOWL.

20-
Pottery covered by thick brown glaze varying in color according to the thickness of the glaze.

Height, 3¼ inches.

232 JAR.

4-
Exceedingly coarse pottery covered with thick and brilliant glaze, shading into black at the base where it has run down and thickened. *Height, 4 inches.*

233 CUP.

P.
Tea cup of pottery, a portion of the exterior and the entire interior being covered by a thin, moderately brilliant glaze.

Height, 2¼ inches.

234 JAR.

5-
Pottery ribbed about the lower half with a beautiful design of branches of the Cryptomeria, incised and filled in with gold leaf about the base. Brilliant black glaze; has the hall-mark of the maker in the circle at the bottom.

Height, 5½ inches.

235 STATUETTE.

20-
Pottery, covered by white color and transparent glaze. Represents a Samurai, partly dressed in the armor of olden times and bearing the crest of his Daimio, or feudal prince, upon his breast. An antique specimen.

Height, 8 inches.

10-
236 JAR.

An interesting example of ancient Japanese ware. On a base of rather coarse pottery has been superimposed a pale grey crackle in porcelain. The shape represents two joints of the trunk of a bamboo, upon which, in low relief and under the crackle, are smaller twigs and leaves of the same. Period uncertain, but the specimen is unquestionably antique.

Height, 9 inches.

120
237 SAKI BOTTLE.

Pottery gracefully moulded into the form of a bag, which is gathered into folds at the top. Upon a light brown base are seen irregular splashes of black. The piece retains the silken cord and tassel by which it was carried.

Height, 6 inches.

5-
238 JAR.

Pottery with a thin soft glaze of an even grey color, decorated in lines and circles in white, touched up with black.

Height, 4 inches.

3-
239 BOWL.

Pottery mainly covered by a dark brown glaze, the rim outlined with a line of white glaze irregularly laid on.

Height, 2½ inches.

6-
240 JAR.

An early example, or rather an early attempt, at decoration in color. The base is pottery, the main glaze intended for white, upon which are three medallions intended to represent flowers in green. Valuable because of its manifest antiquity.

Height, 3 inches.

241 MEDICINE CUP.

Agate of dull white in which the cup is shaped to represent a section of a peach, while a handle is formed by a tiny branch of the same tree carved in bold open work. Modern. *Height, $\frac{3}{4}$ inch.*

242 JAR.

Modern Japanese glazed pottery, intended to be used by smokers. It usually contains a live coal in a bed of ashes from which the tiny pipe is lighted. Specimen is covered with varying shades of intensely brilliant glaze, deep, rich yellow being the predominant color. Ornamented upon either side with conventional heads of sleeve dogs.

Height, $2\frac{1}{2}$ inches.

243 DEEP CUP OF DARK COPPER GLAZE.

Diameter, 6 inches. Period, XIXth Century.

244 SMALL JAPANESE JAR.

With panels of diaper decoration studded with raised paste points.

Height, $3\frac{1}{2}$ inches.

245 SMALL INCENSE JAR OF MILK-WHITE GLAZE.

With pierced brass cover. *Height, $3\frac{1}{4}$ inches.*

246 JAPANESE FISH BOWL.

Both inside and outside surfaces decorated with fish on a milk-white ground. *Diameter, $7\frac{1}{2}$ inches.*

247 PERSIAN BOWL.

The outside decorated with panels of birds and foliage in blue on a white ground; the inside with a foliated band about the edge and a rosette in the bottom. (Chipped.)

Diameter, $8\frac{1}{2}$ inches.

248 PERSIAN VASE OF GREEN POTTERY.

Hexagonal in form with two handles springing from grotesque heads; bands of incised decoration on body, neck and base. *Height, 10¾ inches.*

249 PERSIAN SAUCER.

With copper luster decoration on deep blue ground. (Repaired.) *Diameter, 6¼ inches.*

250 PERSIAN BOTTLE-SHAPED VASE.

With silver rim; decorated with a floral pattern in deep blue on a blue ground. Carved teakwood stand. *Height, 6½ inches.*

251 SMALL VASE OF PERSIAN POTTERY.

Decorated with a conventional floral pattern in green and white glaze. Neck gone and bound with a metal rim. (Glaze chipped.) *Height, 8 inches.*

252 PERSIAN BOWL.

The outside decorated with a conventional pattern in two shades of blue, the inside with a leaf and flower pattern in brown. *Diameter, 8½ inches.*

253 OLD TERRA COTTA GROUP: THE GRIEF OF THE VIRGIN MARY.

The central figure, grief stricken, is being supported by one at each side and a third at the back, while two others bend over in sympathetic attention. The group is painted in colors but is greatly darkened by time. The figures and drapery are well modeled and highly expressive of the emotion they feel.

Height, 9½ inches; width, 10 inches.

18- 254 SHALLOW BOWL ON A STANDARD.

With deep red glaze. *Diameter, 8¼ inches;
height, 3½ inches. Period of Chien-Lung.*

21- 255 GOURD-SHAPED BOTTLE VASE.

With deep red glaze. *Height, 5½ inches.
Period, Chien-Lung, A. D. 1736.*

158- 256 LARGE CELADON JAR.

With animal head handles. *Height, 11 inches.
Period of Chien-Lung, A. D. 1736.*

18- 257 THREE CHINESE GLASS SNUFF BOTTLES.

With tops and spoons.

36- 258 BOTTLE-SHAPED VASE.

With deep red glaze, the top having been cut down
and rimmed with silver. *Height, 9½ inches.
Period of Chien-Lung, A. D. 1736.*

28- 259 SMALL VASE.

With decorations of leaves and flowers in natural
colors on a nasturtium ground. Inside of lip glazed
with robin's egg blue. *Height, 6¾ inches.
Period of Chien-Lung, A. D. 1736.*

3- 260 SMALL RECTANGULAR VASE WITH HANDLES.

Blue and white decoration. *Height, 5 inches.
Period of Chien-Lung, A. D. 1736.*

7 261 SMALL BOTTLE-SHAPED VASE.

With deep red glaze. *Height, 5 inches.
Period of Chien-Lung, A. D. 1736.*

15- 262 BOTTLE-SHAPED VASE.

With deep red glaze. (Repaired.) *Height, 11¾ inches.*
Period of Chien-Lung, A. D. 1736.

5- 263 CELADON BARREL-SHAPED FLOWER HOLDER.

Encircled with two rows of white bosses and having
two animal-head handles. *Height, 6½ inches.*
Period of Yung-Chêng, A. D. 1723.

7- 264 BOTTLE-SHAPED VASE.

With soft milk-white ground having decorations of
flowers and butterflies. *Height, 7 inches.*
Period of Chien-Lung, A. D. 1736.

25- 265 VASE.

Decorated with figures in clouds of white on a black
ground, with a green and yellow border about the lip.
Height, 9½ inches.
Period of Chien-Lung, A. D. 1736.

27- 266 SLENDER BOTTLE-SHAPED VASE.

With deep red glaze. *Height, 11¼ inches.*
Period of Yung-Chêng, A. D. 1723.

17- 267 OVOID VASE WITH DEEP RIM BASE.

Invested with dark chicken's blood glaze.
Height, 11¾ inches.

17- 268 LARGE BOTTLE-SHAPED FLAMBÉ VASE.

The neck and bowl are encircled with rings, the
glaze showing a mingling of deep red and green.
Height, 15½ inches. Period of Tao-Quang, 1821.

20- 269 CRYSTAL BALL.

On a wood stand. *Diameter, 2¾ inches.*

- 10- 270 CRYSTAL BALL.
On teakwood stand. (With a small nick.)
Diameter, 2¾ inches.
- 10- 271 CRYSTAL BALL.
With inverted teakwood stand. (With small chip.)
Diameter, 2¾ inches.
- 9- 272 CRYSTAL BALL.
Improvised stand. (With small chip.)
Diameter, 2½ inches.
- 70, 273 CRYSTAL BALL.
(With small chip.) *Diameter, 2 inches.*
- 16- 274 BRONZE GROUP OF THREE CHINESE CHILDREN.
With hands joined in a ring. Stand for the preceding.
Height, 1¾ inches.

Antique Chinese and Japanese Bronzes

"The old Japanese and Chinese bronzes form a distinct collection, recording the movement of this great art from before the Christian era. One of the most important is a 'God of the Storm,' many characteristics of which indicate its age to be above 2,000 years. There are vases of great age, showing the remarkable skill of that nation 600 or 800 years ago, and notably a large pair of vases, forty-three inches high and twenty-one inches in diameter at top and bottom, the intermediate columns, or barrels, of which, from their great age, have obtained a color which is perfectly fascinating. The less conspicuous pieces are quite too numerous for recapitulation except in a detailed and descriptive catalogue."
—The Collector, Sept. 1, 1895.

- 15- 277 THREE SWORD GUARDS.
Iron inlaid with gold in ornamental patterns.
- 5- 278 BRONZE FIGURE OF AN EGYPTIAN RUNNER.
Height, 6 inches.

- 17- 279 CHINESE BRONZE FIGURE: A MAN SEATED
YAWNING, WITH HANDS ABOVE HIS HEAD.

Height, 2¾ inches.

- 18- 280 CHINESE BRONZE FIGURE: A WISE MAN
SEATED.

Height, 2½ inches.

- 9- 281 SMALL JAPANESE BRONZE FIGURE OF DAIKOKU
SITTING ON A RICE BAG WITH BELL.

Height, 1¾ inches.

- 10- 282 SMALL JAPANESE BRONZE DOG FOO.

Height, 1½ inches.

- 4- 283 ANTIQUE CHINESE BRONZE CUP.

With flaring lip and two square handles.

Height, 3¾ inches.

- 10- 284 SMALL JAPANESE BRONZE GROTESQUE MASK
OF OFUKU.

Length, 3 inches.

- 15- 285 CHINESE BRONZE TEAPOT.

Shaped as a melon with leaf feet, leaf and vine relief
decoration, and handle of cover shaped as a cricket.

Height, 5½ inches.

- 2- 286 JAPANESE BRONZE GROUP: DAIKOKU AND
JIORIJIN AT PLAY.

Length, 5 inches.

- W- 287 CHINESE BRONZE PAPER WEIGHT: A COILED
SERPENT.

Height, 2 inches; width, 6 inches.

- 2- 288 JAPANESE BRONZE ORNAMENT: TWO OWLS
RESTING ON A BRANCH.

Height, 3 inches; length, 5¾ inches.

40- 289 ANTIQUE BRONZE FIGURE OF A CHINESE ACTOR.

Carved teakwood stand.

Height, 10 inches.

15- 290 OLD SAKI POT.

On four feet, with handle, hinged cover, and spout shaped as a dragon.

Height, 3½ inches.

10- 291 DAIKOKU SEATED ON A SILVER BRONZE BASE SHAPED AS A BAG OF GRAIN. *Height, 2½ inches.*

10- 292 ANTIQUE JAPANESE BRONZE ORNAMENT: A DEITY PRAYING FOR RAIN. *Height, 15 inches.*

10- 293 A CIRCULAR JAPANESE BRONZE FLOWER VASE.

The vase rests on a base representing rocks and wave forms, with shells, crabs and other marine growths. Used for floral arrangement.

Height, 8½ inches; diameter, 9½ inches.

20- 294 ANTIQUE CHINESE BUDDHA, SEATED.

Height, 8½ inches.

20- 295 CHINESE BRONZE KORO FORMED AS A CHINESE JUNK. *Height, 10 inches.*

5- 296 ANTIQUE CHINESE BRONZE FIGURE: A SAGE HOLDING A SHOE.

On a carved teakwood stand. *Height, 12½ inches.*

5- 297 CHINESE SILVER BRONZE FIGURE OF A DARUMA AT PRAYER. *Height, 7 inches.*

P. 298 GROTESQUE CHINESE FIGURE: AN ACTOR.

Carved teakwood stand. (Repaired.)

Height, 10 inches.

299 PAIR OF ANTIQUE JAPANESE VASES.

Decorated in relief with figures and dragons sporting in the clouds. *XVIIIth Century. Height, 9½ inches.*

300 A CHINESE PILGRIM WITH A BRANCH OF FRUIT ON HIS BACK.

With teakwood stand. *Height, 18 inches.*

301 ANTIQUE CHINESE BRONZE INCENSE BURNER.

Resting on three curled feet and having one grotesque head handle. *Height, 5½ inches.*

302 CHINESE BRONZE FIGURE: A FORTUNE TELLER.

On hemispherical base. With teakwood stand. *Height, 10½ inches.*

303 ANTIQUE CHINESE BRONZE FIGURE: ACTOR WITH SWORD DANCING.

On a carved teakwood stand. *Height, 10½ inches.*

304 ANTIQUE CHINESE BRONZE BOWL.

Height, 4 inches; diameter, 8 inches.

305 PAIR OF ANTIQUE CHINESE BRONZE VASES.

Ornamented in high relief with dragons sporting in the waves. Extraordinary examples of Oriental Art of an early period. *Height, 9 inches.*

(See Illustration)

306 ANTIQUE CHINESE BRONZE KORO.

With bulbous body resting on curled feet, two loop handles; the cover pierced and surmounted by a representation of the Dog Foo. *Height, 8½ inches.*



No. 305. ANTIQUE CHINESE BRONZE VASES

6-
307 CHINESE BRONZE VASE.

With bands of relief decoration and five ring handles.
(One handle broken.) *Height, 12¾ inches.*

5-
308 BRONZE VASE.

With square base and square lip and two handles,
the body ornamented with dragons and wave forms
in relief. *Height, 6 inches.*

25-
309 LARGE ANTIQUE JAPANESE BRONZE KORO IN
TWO PARTS.

The spherical bowl, ornamented in relief with dragons
sporting in the waves, rests on a circular base, the
pedestal of which is encircled by a dragon.

Height, 23 inches; diameter, 11 inches.

8-
310 JAPANESE BRONZE URN.

With relief ornamentation and two handles shaped
as dragons. Signed. *Height, 9½ inches.*

16-
311 LONG-NECKED BOTTLE-SHAPED JAPANESE
BRONZE VASE.

With Murashide patina. *Height, 11½ inches.*

15-
312 ANTIQUE CHINESE BRONZE FIGURE: A WOMAN
BEGGAR.

Holding a cup in her hands the woman sits on a
mound covered with foliage which forms the base.

Height, 17½ inches. (3 pieces.)

- 32-
313 ANTIQUE BRONZE INCENSE BURNER IN THE
FORM OF A FLYING DRAGON FISH.

With finely wrought relief ornament.

Height, 18½ inches.

- 6-
314 ANTIQUE JAPANESE FIGURE OF A MUSICIAN:
MAN PLAYING A FLUTE. *Height, 9½ inches.*

- 17-
315 PAIR OF ANTIQUE JAPANESE BRONZE VASES.

Bottle shape with body ornamented with dragons
and cloud forms in relief; two handles. (Handles
loose.) *Height, 15 inches.*

- 6-
316 CHINESE BRONZE KORO IN THE FORM OF A
PEACH.

The cover surmounted by a peach with leaves.

Height, 6½ inches.

- 10-
317 ANTIQUE JAPANESE BRONZE KORO.

The base in the form of a tree, among the branches
of which birds are resting, supports a revolving cir-
cular drum, ornamented with leaves and flowers;
on top of the drum is an eagle perched on a coiled
serpent. (Repaired in one of the branches.)

Height, 24 inches.

- 8-
318 CHINESE BRONZE VASE WITH FLAT ROUND
TOP.

The pedestal decorated with grotesque heads, bats
and dragons in relief.

Height, 10 inches; diameter of top, 9¾ inches.

- 6-
319 ANTIQUE CHINESE BRONZE FIGURE.

A wise man standing on a hemispherical base, hold-
ing a scroll. Square teakwood stand.

Height, 12 inches.

12- 320 ANTIQUE JAPANESE BRONZE KORO.

The circular bowl, resting on four feet, is ornamented in high relief with dragons sporting in the waves; the cover surmounted by a dragon rising from the waves. *Height, 9½ inches; diameter, 9 inches.*

8- 321 ANTIQUE JAPANESE BRONZE FIGURE: GOD OF THE STORM.

He stands on a rocky eminence with dragons sporting in the waves below. *Height, 16 inches.*

11- 322 CHINESE BRONZE TEMPLE KORO.

Resting on three grotesque legs with paw feet; the sides ornamented with bands and panels; two side handles; used in the temple.

Height, 24½ inches; width, 21 inches.

160- 323 PAIR OF ANTIQUE JAPANESE BRONZE TEMPLE VASES OR PEDESTALS.

Urn-shaped base with tall cylindrical neck; ornamented with dragons, cloud and wave forms in relief. Circular covers with incised decoration fill the tops making them serviceable as pedestals. Extraordinary pieces.

Height, 41 inches; diameter of top, 21 inches.

(See Illustration)

20- 324 TWO TEAKWOOD STANDS.

Finely carved with claw and ball feet and marble tops.



No. 323. ANTIQUE JAPANESE BRONZE TEMPLE VASES

325 LADY'S WORK TABLE DECORATED IN VERNIS MARTIN.

60- Having taper legs with bronze feet, kettle sides with two drawers, hinged top with bronze scroll rim and corner ornamental bronze mounts; top and sides painted with wood nymphs and amorini.

Top, 11½ inches square.

326 SMALL POMPADOUR TABLE IN VERNIS MARTIN.

125- Curved taper legs supporting a deep scroll-shaped bed with three drawers; scroll-edged top with bronze rail, the whole painted with mythological subjects, garlands of flowers and scrolls in Vernis Martin. Chiseled bronze mounts.

Length, 28 inches; width, 16 inches.

Bought of H. O. Watson thirty years ago.

(See Illustration)

327 FRENCH CABINET SECRETARY, LOUIS XVth STYLE.

125- The slender upright body, having a concave cornice and Italian marble top, rests on four tapering curved legs; the hinged drop front is exquisitely painted with a Watteau Fête Gallante in Vernis Martin, above three smaller panels in the same manner on the bed; the sides show painted figures and trophies, and the inside is lined with satinwood with walnut inlays and fitted with two shelves and four drawers; there are also two secret drawers below. The elaborate mountings of bronze are in leaf, scroll and shell pattern.

Height, 54 inches; width, 33 inches; depth, 16 inches.

Bought of H. O. Watson, thirty years ago.

(See Illustration)



No. 326. POMPADOUR TABLE IN VERNIS MARTIN

328 NAPOLEON MAHOGANY ARM CHAIR.

370
With carved legs and paw feet, the arms ending in massive lion's heads supported by carved scrolls, the heavy back curved, the seat covered with dark green leather.

The chair came from the Palace of Malmaison, the home of Empress Josephine, when the contents were sold at the Hotel Drouot, Paris, 1886, in settlement of the estate of Hennessy, the Brandy manufacturer, who had acquired the palace and contents sometime before. At the sale it was purchased by Mr. Graham who brought it to New York and from him it came to the home of its late owner. A metal plate on the bottom sets forth its history.

329 MARBLE FIGURE ENTITLED "SORPRESA," BY C. LAPINI.

320
Signed. Revolving pedestal of green marble.

Height, 2 feet, 4 inches.

330 MARBLE FIGURE, "THE FLIGHT FROM POMPEI," BY GUARDONI.

160-
A young girl with an expression of terror on her face, draws her garments about her form as she flees from the impending destruction. Architectural ebonized wood pedestal with revolving top. *Height of statue,*

3 feet, 11 inches; pedestal, 3 feet, 2 inches.

Purchased from Theodore B. Starr.

331 MARBLE BUST, THE "MATER DOLOROSO."

220-
The head and bust of a woman, her head covered with a veil held in place on her bosom by a star.

332 PEDESTAL OF SIENNA MARBLE.

5-
With base and revolving top of brocatelle marble.



No. 327. LOUIS XVth SECRETARY IN VERNIS MARTIN
No. 35. CROWN DERBY GARNITURE OF THREE PIECES

30-
333 MARBLE BUST OF MEG MERRILLIES, BY E. THAXTER.

From Charlotte Cushman's noted presentation of the weird gipsy character in the dramatization of Scott's novel "Guy Mannering." With revolving marble pedestal. Signed. *Height, 22 inches.*

Bought of Tiffany & Co.

470
334 MARBLE BUST OF WASHINGTON, BY HIRAM POWERS.

Of heroic size. *Height, 2 feet, 9 inches.*

10-
335 REVOLVING PEDESTAL OF SIENNA MARBLE.

90-
336 ANCIENT GRAECO-EGYPTIAN BUST OF JUPITER AMMON AND JUNO.

This bi-frontal bust is of pure Graeco-Egyptian style and belongs to the period of 100 B. C. It was found in the Island of Wakos in the Grecian Archipelago, and was originally placed on a square pedestal at the entrance of a grotto. Though fractured at the base, the parts, fitting exactly, have been restored; there are calcareous spots on the surface, indicating that the piece for hundreds of years was subject to the action of the surrounding earth or decomposing limestone.

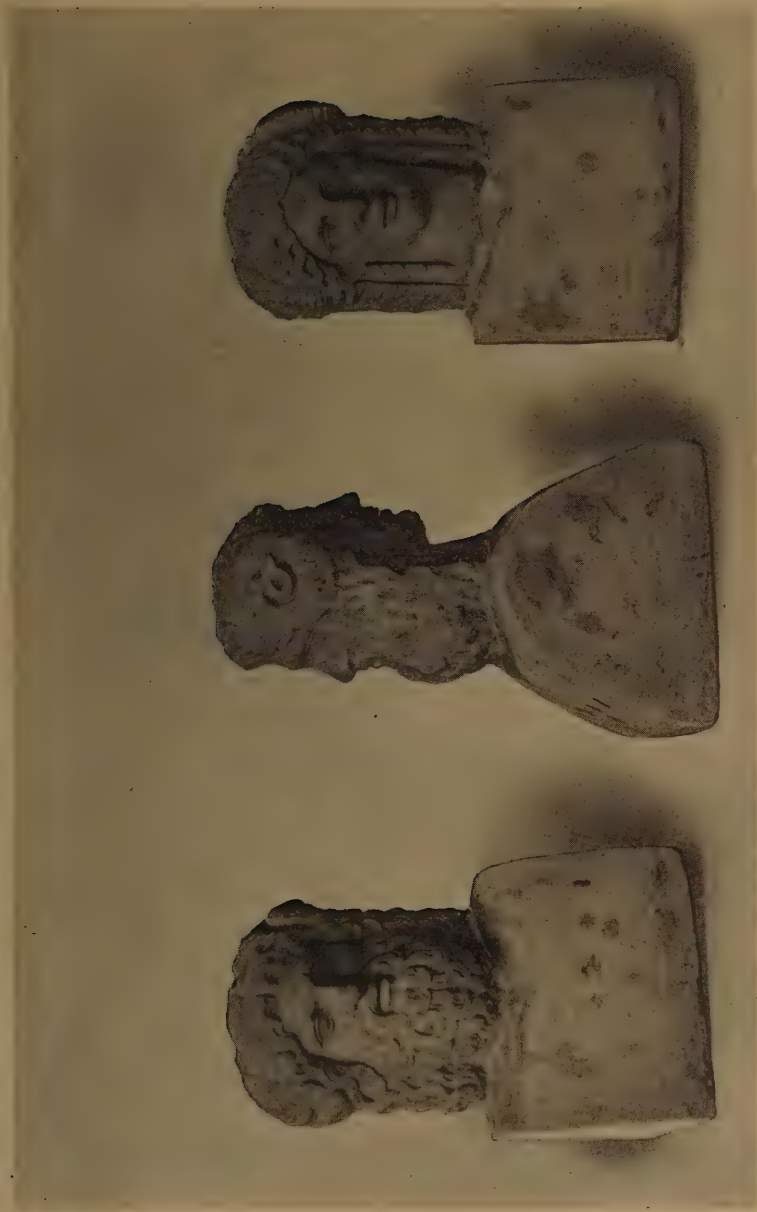
The ram was an animal sacred to the Egyptian god Ammon at Thebes, and when the worship of this god was amalgamated with that of Jupiter by the Greek conquerors in Egypt, the flowing beard, the ram's ears and ram's horns were added; they are all depicted on the busts of this deity as well as on the Greek coins of the time. Heroic size.

Height, 25 inches.

From the Collection of Mr. P. E. Lockwood, who spent 16 years in Greece and Italy in the study of antiquities.

Came into the present owner's possession in 1892.

(See Illustration)



N^o. 336. ANCIENT GRAECO-EGYPTIAN BUST OF JUPITER AMMON AND JUNO

FOURTH SESSION

Paintings by European and American Artists

CARLETON WIGGINS

Contemporary American Painter

337 PLOWING IN FRANCE.

Canvas. Signed.

Height, 10 inches; width, 7½ inches.

Purchased from the Artist.

HEINRICH ZUGEL

1850-

338 SHEEP AND CATTLE IN A STABLE.

Panel. Signed and dated Munich, 1878.

Height, 9½ inches; width, 13½ inches.

PAUL VOGLER

Contemporary German Painter

339 PLACE DE LA BOURSE, PARIS.

Panel. Signed. *Height, 12½ inches; width, 16 inches.*

HENRY ROBERT MORLAND

1730-1797

340 PORTRAIT OF SPRANGER BARRY.

Only the head of this celebrated Irish actor, the rival of Garrick, is shown. Canvas.

Height, 17 inches; width, 13 inches.

Purchased in 1895.

CLAUDE JOSEPH VERNET

1712-1789

20-
341 MOONLIGHT.

The most renowned marine painter of his time, Vernet was commissioned to paint all the seaports of France and many of his canvases may be seen in the Louvre and at Versailles. This small work shows the distinguished artist in a quiet, reflective mood. Panel. Signed and dated 1771.

Height, 7 inches; width, 9¾ inches.

PHILIPP RUMPF

1831-

W-
342 MOTHER AND CHILD.

Canvas. Signed. *Height, 20 inches; width, 16 inches.*

RELIEF PICTURE ON LEATHER

XVIIIth Century

10-
343 THE THREE WOMEN AT THE FOOT OF THE CROSS.

Mounted on a panel.

Height, 16½ inches; width, 12½ inches.

An inscription on the back runs: "Presented to James Murphy of 39th Street, by John McCloskey, Archbishop of New York, in 1866."

UNKNOWN PAINTER

French School, XIXth Century

30-
344 HEAD OF A WILD BOAR.

Panel. *Height, 15 inches; width, 22 inches.*

Purchased at the "Vente Troyon."

GEORGE MORLAND

1763-1894

400-
345 A BOY RESTING BY THE ROADSIDE.

Canvas. *Height, 18 inches; width, 24 inches.*

SIR DAVID WILKIE

1785-1841

40-
346 SLIGHTLY OVERCOME.

This picture shows a man overcome by drink being helped home by two of his companions. It reveals the influence of the Dutch masters which marked the art of this eminent Scotch painter in his best period. Panel. *Height, 10½ inches; width, 9½ inches.*

JOHN QUIDOR

1800-1881

75-
347 THE VOYAGE TO HELL GATE FROM COMMUNIPAW.

"The good Oloffte bestowed his forces in a squadron of three canoes and hoisted his flag on board a little round Dutch boat shaped not unlike a tub, which had formerly been the jolly boat of the 'Goede Vrouw'l'" The artist portrays the attempted landing at Corlear's Hook; the encounter with savages and the "signal victory" gained by the valliant Hendrick Kip. Canvas. *Height, 27 inches; width, 34 inches.*

From the Carroll Collection, 1895.

UNKNOWN PAINTER OF THE FRENCH SCHOOL

35-
348 PORTRAIT OF LOUIS PHILIPPE.

In a heavily braided court costume with red sash, and wearing several orders on his breast, the French king is seen at bust length and life size; a high black stock supports his chin, his face is smooth and dimpled and his brown eyes look directly at the spectator; above his forehead curls a mass of dark hair. Canvas, relined. *Height, 29 inches; width, 23 inches.*

PIETER VAN BLOEMEN

1657-1719

110-
349 THE DESCENT FROM THE CROSS.

Panel. *Height, 20 inches; width, 16 inches.*

P. MANZONI

350 THE FARM HOUSE IN THE WOOD.

Canvas. Signed. *Height, 20 inches; width, 16 inches.*

GEORGE MORLAND

1763-1804

351 PORTRAIT OF HIMSELF.

Wearing a brown coat and buff waistcoat open at the neck to show a white stock and a flowing white tie, the young artist, seemingly at about 30 years of age, is seen front view at bust length. His blonde hair falls over his forehead and covers his ears, and his small eyes gaze intently forward. Canvas.

Height, 15 inches; width, 11 inches.

JOHN QUIDOR

1800-1881

American Painter, Pupil of J. W. Jarvis

352 ICHABOD CRANE PURSUED BY THE HEADLESS HORSEMAN.

Canvas. *Height, 22 inches; width, 30 inches.*

Purchased from a relative of the Artist.

JOHN GLOVER

1767-1849

353 VIEW OF WARWICK CASTLE.

This popular English artist was better known as a water color painter, in which medium he chiefly worked. After a successful career in England he went to Australia where the last eighteen years of his life were spent. Canvas. Signed.

Height, 24 inches; width, 36 inches.

SIR HENRY RAEBURN

1756-1823

354 PORTRAIT OF HUGH WILLIAM WILLIAMS.

80-
The English water color artist is seen at half length in blue coat with brass buttons, and buff waistcoat whose lapels fall away from the neck to show a ruffled shirt front. His right hand holds the roll of his coat. His blue eyes look directly at the spectator and his thin white hair curls over his ears. In the background is an easel on which rests a canvas. Canvas, relined. *Height, 30 inches; width, 25 inches.*

From Thomas MacLean & Co., London.

ÆLBERT CUYP

1620-1691

355 SHEEP AND GOATS.

85-
Canvas. *Height, 28 inches; width, 35 inches.*

From the Collection of Edward Leavitt, 1884.

PHILIP VAN MASCHEREN

Dutch, 1632-1699

356 NAVAL BATTLE: ENGAGEMENT TAKING PLACE IN A HARBOR.

180-
Canvas. *Height, 14 inches; width, 38 inches.*

F. V. DOORNIK

357 PORTRAIT OF ISAAC DE PEYSTER.

40-
This member of the early New York family is seen at half length wearing a long white wig and holding his cloak about him. Painted in 1731. Canvas, relined. Oval. *Height, 29 inches; width, 23 inches.*

F. V. DOORNIK

358 PORTRAIT OF ANN DE PEYSTER.

45-
Companion to the foregoing. Signed and dated, 1731. *Height, 29 inches; width, 23 inches.*

WILLIAM HOGARTH

1697-1764

359 THE MUSIC MASTER.

Canvas. *Height, 9 inches; width, 7 inches.*

40-

LUCA GIORDANO

1632-1705

360 THE INFANT HERCULES.

An inscription on lower right corner runs "Promone
vn belmal. Sereno il reff . . . (illegible)".

Canvas. *Height, 21 inches; width, 35 inches.*

35-

JAN BAPTIST LAMBRECHTS

Flemish, 1680-1731

361 A SUPPER PARTY IN A GARDEN.

A group of men and women in Eighteenth Century
dress, are gathered about a small round table under
the trees on which a supper is spread. Canvas.

Height, 22 inches; width, 18 inches.

45-

GEORGES MICHEL

1763-1843

362 LANDSCAPE.

Along a roadway which curves across a gloomy
moorland, a man walks leading a horse; the sky
is filled with low hanging black clouds. Canvas.

Height, 12 inches; width, 18 inches.

165-

ARTHUR B. DAVIES

Contemporary American Painter

363 THE CHILDREN ON HAMPSTEAD HEATH.

Canvas. Signed.

Height, 7½ inches; width, 12½ inches.

Bought from the Artist.

125-

UNKNOWN PAINTER
Spanish School, XVIth Century

364 MADONNA AND CHILD ENTHRONED.

Canvas. In an antique carved wood frame.

Height, 25 inches; width, 19 inches.

HENRY INMAN
1801-1846

365 PORTRAIT OF FANNY KEMBLE BUTLER.

The popular actress, who played tragedy and comedy with eminent success, is shown dressed in white seated in a red arm chair, her right hand resting on the arm of the chair. Across the white dress is a blue sash and her brown hair is arranged in many puffs. A brown curtain which forms the background is lifted at the right revealing a landscape. Canvas.

Height, 34 inches; width, 27 inches.

(See Illustration)

CONSTANT TROYON
1810-1865

366 LANDSCAPE (A STUDY).

Canvas, relined. Signed with initials.

Height, 8½ inches; width, 13½ inches.

ARTHUR B. DAVIES
Contemporary American Painter

367 DEIRDRE.

Canvas, relined. Signed.

Height, 6 inches; width, 15 inches.

Purchased from the Artist.

RALPH ALBERT BLAKELOCK
1848-

368 A SYLVAN STREAM.

Panel. Signed both front and back.

Height, 8 inches; width, 12 inches.



No. 365. FANNY KEMBLE BUTLER
By Henry Inman

ALEXANDRE GABRIEL DECAMPS

1803-1860

475-
369 SCHOOL TIME IN THE ORIENT.

Canvas. Signed. *Height, 8 inches; width, 12½ inches.*

"One of the most delightful cabinet pictures in existence by this unexcelled Orientalist."—William Howe Downes in the Boston Transcript.

J. B. C. COROT

1796-1875

1057-
370 THE ROADSIDE COTTAGE.

On the left stands a modest cottage before which two figures are seen, with a third advancing from the roadway which curves through the foreground; trees in summer foliage bend over the roof, and a pool of water bordered with sedgy grass lies at the right. Above, a blue sky is filled with rolling clouds. Canvas. Signed. *Height, 15 inches; width, 18 inches.*

Reproduced in "Renaissance and Modern Art," by Wm. H. Goodyear, M.A., in 1894.

Exhibited at the Montreal Art Association, 1905.

Exhibited at the Alaska-Yukon Exposition, 1909.

(See Illustration)

N. V. DIAZ

1808-1876

50-
371 THE LITTLE FLOWER GIRL.

A blonde barefoot child comes down a meadow path holding up her dress which she has filled with flowers. Painted in oil colors on paper and mounted on cardboard. Inscribed on the back "A ma petite ami Victorine. N. Diaz."

Height, 10 inches; width, 6½ inches.

JULES DUPRÉ

1811-1889

110-
372 MARINE STUDY.

Panel. Signed. *Height, 4½ inches; width, 7½ inches.*



No. 370. THE ROADSIDE COTTAGE

By J. B. C. Corot

JEAN LEON ANDRÉ GÉRICAULT

1791-1824

55-
373 A STUDY OF TWO HORSES.

Canvas. *Height, 11 inches; width, 8 inches.*

Bought of T. J. Blakeslee, 1891.

JOHAN BARTHOLD JONGKIND

1819-1891

180-
374 MOONLIGHT ON THE RIVER AT AMSTERDAM.

Panel. *Height, 12 inches; width, 16 inches.*

ERSKINE NICOL

1825-

60-
375 THE DAY AFTER THE FAIR.

On Academy board. Signed.

Height, 13 inches; width, 9½ inches.

CONSTANT TROYON

1810-1865

100-
376 LANDSCAPE (A STUDY).

Panel. Signed with initials.

Height, 10 inches; width, 13½ inches.

JAN VAN RAVESTEYN

1572-1655

775-
377 PORTRAIT OF A DUTCH LADY.

Canvas, relined. *Height, 23 inches; width, 20 inches.*

"A fine example of the art of that masterly portrait painter, whose Corporation groups in the Municipal Museum at the Hague are among the finest works of their kind in the world."—William Howe Downes in the Boston Transcript.

"Another portrait of much power is also of a woman. This is by Jan van Ravesteyn. It is the head of an old woman of the burgher class, with strongly-marked features and a resolute expression. She wears a peculiarly-shaped cap of black lace, cut in points, and a lawn collar edged with lace, with a necklace of uncut jewels. The picture is painted with the greatest solidity and firmness of touch, and is as strong in color as a Rembrandt."—The Collector, Sept. 1, 1895.

ALFRED DE DREUX

1812-1860

378 OUT FOR A MORNING RIDE.

35- This French painter became widely known from his pictures of horses and hunting scenes. He also painted a number of prominent Frenchmen on horseback, including Napoleon III. Canvas. Signed.

Height, 13 inches; width, 18 inches.

THOMAS COUTURE

1815-1879

379 ALLEGORICAL SUBJECT.

75- Dressed in white, a woman extends her arm about a blonde haired boy who stands before her, leaning against a stone parapet. From her shoulder falls a long scarf and in her left arm rests a tall staff. Canvas.

Height, 16 inches; width, 12½ inches.

ANTOINE VOLLON

1833-1900

380 STILL LIFE.

825- The great painter of still life has here chosen the usual simple objects for his theme, some kitchen utensils, a string of onions and a green jar, but from these he has produced a picture worthy of his art. Canvas. Signed.

Height, 12½ inches; width, 9½ inches.

JULES DUPRÉ

1812-1889

381 LANDSCAPE STUDY.

75- It shows a sketch of a field with distant trees in the fading light of sunset. Canvas. Signed.

Height, 11 inches; width, 18 inches.

Bought at the Dupré Sale in Paris for Mr. Chapman, January 30, 1890.

FRANCESCO GUARDI

1712-1793

125-
382 VIEW IN VENICE.

This admirable example of the well known Venetian architectural painter shows the piazzetta with its moving procession of figures in the foreground, with the collonaded palace beyond; across the canal rises the noble church of Santa Maria della Salute in the distance. Canvas, relined.

Height, 13¾ inches; width, 22 inches.

From the Leavitt Collection, 1884.

EUGENE ISABEY

1804-1886

400-
383 STREET SCENE.

The old houses of some provincial town in France lift their pointed roofs against the sky, while at their base booths with a market display are set up about the doors. Through the narrow street but little light penetrates to disperse the deep shadows. Panel. Signed.

Height, 21 inches; width, 15 inches.

(See Illustration)

EMILE LAMBINET

1815-1878

320-
384 LANDSCAPE ON THE RIVER.

Canvas. Signed.

Height, 19 inches; width, 28½ inches.

800-
JEAN FRANÇOIS MILLET

1814-1875

385 YOUNG GIRL EATING AN APPLE.

This study of a young girl is one of the artist's many works drawn from the life of the peasant class, a class which Millet loved and which he represented



No. 383. STREET SCENE
By Eugene Isabey

with simple pathos and understanding. Canvas.
Signed. *Height, 22 inches; width, 18 inches.*

Purchased in Havre in 1881 from a family who obtained it from the Artist.

"Here is a Millet, a peasant girl chewing an apple. It is a Millet entirely distinct from 'The Angelus,' and the rest of what are recognized as the painter's masterworks. But it is a picture of record, a bit of nature, and of character, of action and expression grasped, analyzed and fixed upon the canvas by a brain and hand, of power."—The Collector, Sept. 1, 1895.

THÉODORE ROUSSEAU

1812-1867

525-
386 THE FARM.

In a rock-strewn foreground lies a small pond, on the edge of which a peasant woman is seen; beyond rise two tall thin trees with other trees at the left. On the horizon at the right, farm buildings are seen with smoke rising from a chimney. The rolling clouds above break away here and there to show the blue sky beyond. Panel. Signed.

Height, 11 inches; width, 7½ inches.

FERDINAND ROYBET

1840-

70-
387 READY FOR THE MORNING RIDE.

At the door of a chateau a horse impatiently paws the ground while the mistress stands in conversation with a man. A dwarf in red dress sits in the saddle, a groom holds the bridle and a man with two dogs stands by. Canvas. Signed.

Height, 10 inches; width, 14 inches.

CORNELIS TROOST

1697-1750

425-
388 THE COURTSHIP.

Panel. Certified by Dr. Hofstede de Groot. Certificate accompanies this picture.

Height, 18 inches; width, 14 inches.

(See Illustration)



No. 388. THE COURTSHIP
By Cornelis Troost

PROSPER MARILHAT

1811-1847

389 ON THE EDGE OF THE DESERT.

Canvas. Signed. *Height, 21 inches; width, 25 inches.*

WILLIAM ETTY

1787-1849

390 THE MORNING GLORY.

Academy board. *Height, 26 inches; width, 20 inches.*

Purchased from the late Robert Hoe, in 1891, who bought it in London. Sold at Christie's in 1858.

ARTHUR B. DAVIES

Contemporary American Painter

391 AUTUMN LANDSCAPE.

Stretching away to a ridge of hills, the landscape is bathed in golden light. An oak tree rises in the foreground and some pigs wander at will, one with a litter of young. Canvas. Signed.

Height, 18 inches; width, 30 inches.

Purchased from the Artist.

BONIFAZIO VERONESE, THE ELDER

1490-1540

392 THE VIRGIN AND CHILD WITH ST. JOSEPH AND ST. JOHN.

Against a brocaded scarf which hangs through the center of the picture the Virgin is seated holding the nude Child on her lap, who reaches out his hand to touch the white beard of St. Joseph, standing at the left. At the right stands St. John the Baptist holding his cross of reeds. A Tuscan landscape fills the background. Panel.

Height, 22¾ inches; width, 28¾ inches.

From the Collection of the Earl of Chichester, whence it passed to the Collection of Henry Doetsch, Esq., sold at Christie's, 1895; the Catalogue of this Collection was compiled by Dr. J. P. Richter.

JOHN CROME (CALLED OLD CROME)

1786-1821

160- 393 AN OLD BRIDGE NEAR NORWICH.

From an elevation, shaded by a noble old oak, we see a wide stretching landscape through which a silvery river winds, hemmed by far-away blue hills. In the foreground a horseman is seen crossing a bridge which spans the stream. The sky above is filled with dark clouds which clear away toward the horizon revealing a primrose sky. Crome formed his style by studying the Dutch masters in landscape. He was fond of the lanes and river banks of rural England under moonlight or at sunset, which he rendered with richness of tone and truth of drawing. Canvas. Signed.

Height, 42 inches; width, 33 inches.

From the Collection of General Mackinnon, sold at Fisher & Robinson's, London. Purchased through J. Ichenhauser.

Exhibited at the Lewis and Clark Exposition, Portland, Ore., 1905.

SIR GODFREY KNELLER

1646-1723

75- 394 PORTRAIT OF WILLIAM LORD RUSSELL.

The eminent English patriot, who was beheaded when forty-four years of age, is seen at bust length and life size, looking directly at the spectator. He wears a brown wig which falls about his shoulders and a white kerchief is tied at his throat. Canvas.

Height, 22 inches; width, 19 inches.

From the Collection of the Hon. Lewis Wingfield, London.

GEORGES MICHEL

1763-1843

615- 395 LANDSCAPE.

Canvas.

Height, 25 inches; width, 32 inches.

Purchased in Paris in 1879.

SIR JOSHUA REYNOLDS

1723-1792

396 CUPID.

Seen at three-quarter length, the young god stands in shadow watching his prey, his quiver is suspended at his side by a blue ribbon which hangs from his shoulder. A wooded landscape forms the background. Canvas. *Height, 30 inches; width, 25 inches.*

Recorded in Graves and Cronin's, "Sir Joshua Reynolds," Vol. III.

Recorded in Sir Walter Armstrong's, "Sir Joshua Reynolds." Exhibited at the British Institution, 1832. Loaned by George Vivian, Esq.

Exhibited at the Grosvenor Gallery in 1884. Loaned by Col. Vivian.

Purchased from Col. Vivian's estate, by Gooden & Fox, London.

Purchased from Gooden & Fox, by Julius Oehme, who is given in both works named above, as owner.

Purchased from Mr. Oehme by Mr. J. J. Emery, from whom it passed to the present owner in 1903.

"There is shown a 'Cupid' by Sir Joshua, handsomely brushed and delightful in the cool flesh tones."—Mr. F. J. Mather in the Evening Post, Jan. 24, 1906.

(See Frontispiece)

UNKNOWN PAINTER

Modern French School

397 WOODLAND LANDSCAPE.

In a secluded place some nymphs are seen bathing in a woodland pool; dense shadows of the forest foreground are strongly contrasted against the primrose light that fills the afternoon sky beyond. Canvas.

Height, 45 inches; width, 33 inches.

SALVATOR ROSA

1615-1673

398 A ROMAN SOLDIER.

Canvas. *Height, 23 inches; width, 19½ inches.*

From the Perigrini Collection, 1884.



No. 402. ORPHEUS
By Geraerd Pietersz Van Zyl

AMBROSIUS FRANCKEN
1544-1618

399 THE LAST SUPPER.

40-
Christ seated at a table, surrounded by the twelve disciples, holds a chalice in his hand. In the background of the lofty interior rises an altar at the left with open book and a lighted candle.

On the back of the picture is stamped the monogram of the artist and the arms of St. Luke's Guild at Antwerp. Panel. *Height, 24 inches; width, 18 inches.*

CONSTANT TROYON
1810-1865

400 LANDSCAPE WITH GOATS.

165-
This great landscape and animal painter had a special liking for goats, which appear in many of his pictures. Born in Sèvres, he began his career in the porcelain factory of his native town, where he was taught to draw flowers; later he took up his residence at Barbizon, where, under the inspiration of Rousseau and Dupré he began to produce the long line of master-works in landscape which remain to his credit. Canvas, relined. Signed.

Height, 25½ inches; width, 21 inches.

JOHANN HEINRICH TISCHBEIN
1722-1789

401 ULYSSES AND NAUSICA.

90-
Nausica, the king's daughter of the famous epic, stands in the center of a shaded plateau with her female attendants about her, while Ulysses, the resourceful hero of the Trojan war, is seen through the trees looking on with admiration. A wide-reaching landscape fills the background. The picture is in line with the mythological subjects which the

German artist loved to paint, and is more in the French manner of the Eighteenth Century than the German, due to Tischbein having spent five years at Paris in the studio of Charles Van Loo. Canvas. Signed. *Height, 33 inches; width, 26 inches.*

GERAERD PIETERSZ VAN ZYL
(CALLED GERARDS VAN LEYDEN)
1606-1667

345-
402 ORPHEUS.

Seen at half length, a nude youth with curling hair, holding a violin beneath his arm, bends his head attentively over a sheet of music held in his hand. An intimate friend of Van Dyck, Zyl worked as his assistant in London and became a successful imitator of his style. In Holland he was called "The Little Van Dyck." Panel. Signed with initials.

Height, 25½ inches; width, 21½ inches.

Purchased from T. J. Blakeslee, 1891.

(See Illustration)

JAN VAN GOYEN
1596-1656

1570-
403 HARVEST TIME.

Leading from the foreground, a roadway crosses a wide plain, along which passes a man driving a cart horse attended by a dog; a group of peasants rests at the roadside while over all stretches a characteristic Van Goyen sky, filled with masses of rolling clouds. Canvas, relined. Signed and dated 1634.

Height, 35 inches; width, 50 inches.

This painting has been certified as a genuine work by Dr. Hofstede de Groot, and his certificate accompanies the picture

"Among other old Dutch pictures is a large and notably fine landscape by Van Goyen, by whom there are also smaller works of character."—The Collector, Sept. 1, 1895.

(See Illustration)

KAREL BORCHAERT VOET

1670-1745

404 DOMESTIC FOWL.

Canvas, relined. *Height, 42 inches; width, 39 inches.*

SIR THOMAS LAWRENCE

1769-1830

405 LADY HENRIETTA CAVENDISH.

Wearing a low-cut, red velvet gown, the subject is seen seated, resting her left arm on the arm of her chair; her dark hair is puffed above her ears and a long jeweled chain falls across her shoulders down to her waist; on her left wrist is a bracelet containing the miniature portrait of a man, and her right hand rests in her lap. Canvas.

Height, 40 inches; width, 33 inches.

From the Collection of S. Moreau-Chaslon and previously in the celebrated Collection of his father, a well-known French connoisseur. Purchased in 1888.

(See Illustration)

GIOVANNI PAOLO PANNINI

1695-1764

406 RUINED TEMPLE WITH FIGURES IN THE FOREGROUND.

Canvas. *Height, 38 inches; width, 29 inches.*

FRANCESCO ZUCCARELLI

1702-1788

407 THE SUMMER STORM.

The lightning striking a tree has created terror among the peasants and caused a team of horses to bolt; overhead the trees are tossing their branches in the gale.



No. 403. HARVEST TIME
By Jan Van Goyen

In his day the reputation of Zuccarelli extended throughout Europe and his pictures are to be found in all European galleries; he was induced to visit London where he spent five years painting decorations for the English Opera House. Later he again went to England, when he was largely patronized by the Royal Family and by the aristocracy in whose collections many of his pictures are to be found. Canvas.

Height, 39 inches; width, 36 inches.

ANGELICA KAUFFMAN (ATTRIBUTED)

50- 408 THE THREE GRACES.

Three female figures are seen standing nude against a green curtain, with a crimson mantle falling from their shoulders; their hair is dressed with flowers and laurel and flowers strew the ground. Canvas, relined.

Height, 36 inches; width, 27½ inches.

F. WATTS

English Painter

100- 409 VIEW IN SURREY.

The green of rural England with its red-roofed cottages embowered in trees, and men plowing in the fields, its sluggish streams with boats slowly crawling through the locks and its blue sky filled with snowy clouds is our painter's theme—a theme long ago made familiar to the art world by Constable, but one of never-ending interest. Canvas.

Height, 34 inches; width, 48 inches.

Bought of T. J. Blakeslee, 1888.

GIOVANNI PAOLO PANNINI

1695-1764

300- 410 ROMAN RUINS WITH FIGURES IN THE FOREGROUND.

Canvas.

Height, 31 inches; width, 40 inches.



No. 405. LADY HENRIETTA CAVENDISH
By Sir Thomas Lawrence

SALVATOR ROSA

1615-1673

411 THE STORM ON THE COAST.

400- Famous as a painter, a musician and a satirical poet, Rosa, though born at Naples, spent most of his career in Rome where he gained much success by his landscape and marine views, although he was ambitious to be regarded as an historical painter. He is at his best in such canvases as these, in which he portrays the rocky glens, tumbling cascades, gloomy pools and huge rocks of a mountainous country. In his marines he loves the storm-tossed waves and skies filled with moving clouds. Canvas.

Height, 37 inches; width, 46 inches.

From the Leavitt Collection, 1884.

(See Illustration)

OTTAVIO VIVIANI

Italian School, XVIIth Century

412 ENTRANCE PORCH OF A ROMAN PALACE.

150- Canvas, relined. *Height, 37 inches; width, 48 inches.*

ANTON ZWENGAUER

1810-1884

413 THE DECLINING DAY.

225- This popular Munich landscape painter drew his subjects from the Bavarian Highlands, giving special attention to evening and sunset effects. For the last fifteen years of his life he held an official position in the Munich Gallery. Canvas, relined. Signed.

Height, 26 inches; width, 44 inches.

Purchased from Mr. Charles Haseltine, 1875.



No. 411. THE STORM ON THE COAST
By Salvator Rosa

GASPAR DE CRAYER

1582-1669

414 THE FLIGHT INTO EGYPT.

125-
Born in Antwerp, De Crayer won such popularity as a portrait painter that he went to Ghent, to gain freedom from the demands on his time, in order to give himself up to the religious subjects in which he won great renown.

Following the fashion of his time, he has placed the figures of Joseph, Mary and the Child in a classic landscape with broken pillars, arches and architectural ruins shaded by great trees under a splendidly luminous sky. Canvas.

Height, 53 inches; width, 66 inches.

JOHN QUIDOR

American Painter, 1800-1881

415 PETER STUYVESANT WATCHING FESTIVITIES
ON THE BATTERY.

200-
This composition shows the Dutch Governor of New Amsterdam seated on the right watching the dancing of the young people in the early evening; tall trees arch their branches overhead and cast deep shadows, while beyond is seen the waters of the bay. Although he made other studies of the colonial life of New York under the Dutch dominion, this large canvas was the crowning work of this early American painter's career. Canvas. *Height, 80 inches; width, 126 inches.*

Purchased from a relative of the Artist.

(See Illustration)



No. 415. PETER STUYVESANT WATCHING FESTIVITIES ON THE BATTERY

By John Quidor

FIFTH SESSION

Chinese Porcelains

Catalogued by Hon Chester Holcombe

These Chinese Porcelains, which were for many years on exhibition in the Brooklyn Institute of Arts and Sciences, were bought en bloc in 1888 from Mr. W. P. Moore, who acquired them from his father, Mr. E. C. Moore, a well-known Collector, who as a member of the firm of Tiffany & Company, had unusual opportunities for securing fine pieces.

They were expertized and described by the late Hon. Chester Holcombe, for many years Secretary of Legation and acting United States Minister at Peking, China. In the special field of Oriental Art, Mr. Holcombe was recognized as the Dean of Connoisseurs, both in this country and in China.

"His infallible instinct for what is rare, fine and impressive in art has made him a Collector of old Chinese porcelains and Japanese bronzes. The former, for instance, make a ravishing collection of 200 pieces, strongest in solid colors, like the mirror blacks, ashes of roses (one unique vase of this rare color), apple-green crackle, *sang de boeuf* and the like. Here is a large mustard-yellow crackle vase, the finest I have ever seen; a wonderful tea-green vase, with the dragon; a large and noble *famille vert* vase, with the record of a family history; a coral vase of rare beauty, and a wealth of the various shades of the green family, so seductive to the connoisseur."—The Collector, Sept. 1, 1895.

417 WINE CUP.

Foundation of pottery, is covered with grey glaze upon which are gracefully wrought three storks flying over the waves. *Height, 2½ inches.*

418 JAR.

Pottery mainly covered with a thick mirror black glaze, with a splash of "Flambé" here and there.

Height, 4½ inches.

419 CUP.

The body, with a narrow rim, is pottery and is covered without and within with extremely brilliant dark brown glaze.

Height, 2 inches.

25-
420 VASE.

A fine specimen of a Japanese attempt to produce the Chinese "Flambé" vases. *Height, 5½ inches.*

4-
421 LONG NECK BOTTLE.

Identical with the last. *Height, 6 inches.*

120
422 JAR.

Of pottery covered by brilliant transparent glaze over a green color which is finely decorated without and within in white. Has Chinese characters upon the base, which translated means "Precious product." *Height, 1¾ inches.*

8-
423 JAR.

Of pottery base, covered by a brilliant glaze of varying shades of brown, fancifully arranged. *Height, 2 inches.*

40
424 BOWL.

A peculiar specimen of commercial porcelain covered by a light brown dull glaze upon the exterior and a much thicker and finer quality of glaze of dark blue upon the interior. Bears a fictitious hall-mark in blue characters within blue rings upon the bottom. Probably about fifty years old. *Height, 2 inches.*

90
425 CUP.

Of extremely coarse pottery covered by heavy black glaze, diversified on one side of the cup by splashes of vari-colored glaze fancifully shaped. The entire specimen bears the marks of moulding by the fingers while the paste was still soft. Has the hall-mark of the maker, in a circle on the base. *Height, 2¼ inches.*

3-
426 VASE.

Of a comparatively modern period, but the exact date cannot be determined. This specimen represents the twin fishes which have an important place in Buddhist mythology, carefully wrought and covered with a copper glaze. *Height, 8 inches.*

10-
427 BOWL.

Of coarse pottery covered with very thin yellow glaze. Has the Chinese character for "Meditation" painted in white upon each side. *Height, 3½ inches.*

1-
428 VASE.

Moulded in pottery to represent a fungus, and covered with a thick and brilliant glaze of yellowish brown. *Height, 5½ inches.*

50-
429 MEDICINE CUP.

An agate cup, from which, according to Chinese theories, medicines should be taken in order to produce the best results for the patient. The body of the specimen is of white agate, upon which is carved, in bold relief, a peach tree and blossoms, leaves and fruit with translucent reddish color. Specimen is one solid piece, shaped and carved according to the various colors found in it. *Height, 4 inches.*

Period of Tao-Kuang, A. D. 1821.

430 HIGH SHOULDERED VASE.

6-
Of brilliant brown glaze in various shades upon a body of coarse pottery. *Height, 6 inches.*

3-
431 BOWL.

Grotesque in form, the lower half of the body is of light grey color with lines and figures drawn in brown. The upper portion is coated with a transparent glaze of pale green. *Height, 3½ inches.*

250
432 STANDARD.

A rectangular standard or cap which has formed a part of a framework of some sort in porcelain, covered with a brilliant green glaze. *Height, 7 inches.*
Period of Tao-Kuang, A. D. 1821.

8-
433 BOWL.

Of brilliant pea-green glaze over pottery and crackle, it has nondescript ornamentation in white under the glaze. Upon one side of the vase, incised under the glaze, are the Chinese characters which mean "Perpetual Joy." *Height, 2¾ inches.*

10-
434 JAR.

With fine smooth finish, and brilliant glaze of coppery red color. *Height, 5¼ inches.*
Period of Tao-Kuang, A. D. 1821.

7-
435 BOTTLE.

A good specimen of comparatively modern commercial porcelain. Covered by a rich deep blue glaze. *Height, 6½ inches.*
Period of Hsien-Feng, A. D. 1851.

1202
436 WATER CUP.

A piece from the outfit of a writer. *Height, 2 inches.*
Period of Chia-Ching, A. D. 1796.

9-
437 GOURD SHAPED BOTTLE.

The body is of pottery, finely crackled, covered with a pale green glaze, thickly flecked with copper. A very unusual and interesting specimen.

Height, 7½ inches.

Period of Tao-Kuang, A. D. 1821.

2-
438 SAUCER.

Of Corean origin and the result of an effort to produce Chinese crackle under red glaze. Crudely decorated upon the interior in blue. Antique, but exact period uncertain.

Diameter, 5½ inches.

170-
439 AGATE MEDICINE CUP.

A lizard carved in bold relief is made to serve the purpose of a handle.

Height, 1½ inches.

Period of Chien-Lung, A. D. 1736.

20-
440 VASE.

A rectangular vase of fine peacock blue crackle. The glaze is transparent in a high degree and produces the appearance of varying depths of color. Taken altogether the piece is an unusually good specimen of the later antique specimens of peacock blue.

Height, 6½ inches. Period of Tao-Kuang, A. D. 1821.

11-
441 JAR.

This specimen is coarsely decorated under the glaze in a leaf design. The glaze is thin and brilliant. It has a forged and incorrectly drawn Chinese seal mark upon the bottom. Corean porcelain of a comparatively early period, but the exact year is uncertain.

Height, 4½ inches.



GROUP OF DECORATED CHINESE PORCELAIN VASES

3-
442 SAUCER.

The decoration represents an old man, commonly called "Shou," or Longevity, holding in his hands a bat, the emblem of good fortune.

Diameter, 6 inches. Period of Tao-Kuang, A. D. 1821.

125-
443 VASE.

Of dark green jade with a broad band of conventional decorative forms carved in low relief about the body, while conventional forms of the head of the Dog Foo with rings, adorn the neck. *Height, 5½ inches.*

Period of Kang-Si, A. D. 1661.

1250
444 WINE CUP.

Moulded in yellow "Liao" without decoration of any sort. *Height, 1¾ inches.*

Period of Chien-Lung, A. D. 1736.

700
445 PIGMY JAR.

The body is pottery decorated with conventional lions' heads and rings under the glaze for handles, and covered with a thick brilliant glaze of greenish brown. *Height, 5½ inches.*

Period of Tao-Kuang, A. D. 1821.

55-
446 BOTTLE.

A masterly specimen of dragon's blood glaze upon the crackle. Though not "Lang Yao," it belongs to the period when the finest specimens of this dragon's blood glaze were produced. *Height, 13 inches.*

Period of Cheng-Hua, A. D. 1465.

20
447 CIRCULAR DISH OF DEEP RED GLAZE.

Of even color and brilliant glaze. (Repaired.)

Diameter, 7¾ inches.

Period of Yung-Chêng, A. D. 1723.

448 BOTTLE.

5- Pigmy bottle covered with a thick glaze of red, so dark as to closely approach a copper brown, in which are specks of iron rust. Good specimen of its class.
Height, 5 inches. Period of Tao-Kuang, A. D. 1821.

449 BOTTLE.

13- This specimen, of uncertain antiquity, has been seriously damaged by fire. Coarsely decorated with figures and a band of flowers in a deep shade of blue.
Height, 11½ inches. Period uncertain.

450 BOTTLE.

8- Mottled turquoise of a comparatively modern period.
*Height, 5½ inches.
Period of Hsien-Feng, A. D. 1851.*

451 PORCELAIN BOX.

4- Pale olive green glaze with flower decoration incised under the glaze and on the cover.
Height, 3 inches. Period of Tao-Kuang, A. D. 1821.

452 VASE.

10- A good specimen of powdered black glaze.
*Height, 5½ inches.
Period of Yung-Chên, A. D. 1723.*

453 FISH JAR.

25- Peacock green glaze covering fine crackle. Good specimen of its class.
*Height, 5½ inches.
Period of Tao-Kuang, A. D. 1821.*

454 BOTTLE.

7- The body of this specimen is of pottery, which is covered with a thin metallic glaze of varying brilliancy.
Height, 9 inches. Period of Chia-Ching, A. D. 1796.

110-
455 PIGMY VASE.

Pink crackle under a brilliant glaze. This unusual color in the crackle was produced by powdering the paste before the glaze was applied, with a fine powder of that color, which serves to outline the crackle in the process of firing. Very unusual specimen.

Height, 4½ inches. Period of Chien-Lung, A. D. 1736.

9-
456 CUP.

This cup is a companion piece to the last and the same description applies accurately to it.

Height, 2 inches. Period of Chien-Lung, A. D. 1736.

15-
457 EGG-SHAPED JAR.

This specimen is of pottery covered with a thick, brilliant and oily glaze, French grey in color.

Height, 5½ inches. Period of Tao-Kuang, A. D. 1821.

120-
458 BOWL.

A coarsely-made specimen covered without and within by pale olive glaze. The attractive feature of this specimen consists in the decoration within, composed of figures with names attached, of five patrons of ancient Chinese literature, incised under the glaze, somewhat crudely. The Chinese characters composing the names are in part defective and in consequence, some of them are undecipherable. The specimen, though not of high quality, is quite rare.

Diameter, 7 inches.

Period of Chia-Ching, A. D. 1796.

15-
459 JAR.

A thoroughly unique and to a large extent non-descript jar and cover. The material is wood or vegetable of some sort, possibly a fungus, and has a five-clawed dragon encircling the base, with head rising to the shoulder of the jar, and is most gracefully and artistically wrought. The cover, of the same material, is surmounted by a begging Buddhist priest in a sitting position, holding up his alms' cup, which is partially supported upon a mass of tangled tree roots. Upon one side of the body of the vase, the name of the artist is cut in the surface, with a statement that the specimen was made by the maiden Hsiang-Lien. A most remarkable specimen.
Height, 9½ inches. Period of Chien-Lung, A. D. 1736.

70
460 VASE.

A good specimen of turquoise blue glaze.
Height, 5½ inches. Period of Tao-Kuang, A. D. 1821.

2x-
461 BOWL.

Has broadly flaring sides made of Chinese "Liao," which closely resembles glass and bears in touch much the same relation to the latter that amber bears to agate. The manufacture originated in Persia, was carried thence to China, but the art has long been lost in both countries. This specimen is a monochrome of the color of wine, and is decorated within with ornamental forms of the Chinese character for happiness, etched upon the bowl. Has the four character mark of the Emperor Chien-Lung, cut in low relief upon the bottom. A specimen of this ancient art of this size and quality is very rare.
Height, 8 inches. Period of Chien-Lung, A. D. 1736.

462 VASE.

150-
A rectangular ovoid vase of lapis lazuli. Very rarely found in Chinese art objects. Carved in low relief on base and neck with leaves conventionally arranged, and upon either face of the body with an archaic form of the Chinese character "Shou," which means Longevity.

Height, 8½ inches.

Period of Chia-Ching, A. D. 1796.

463 JAR.

400-
A marvelous specimen of brilliant apple green glaze over white crackle. For perfection of finish and brilliancy of glaze, the piece is without a superior.

Height, 6 inches. Period of Chêng-Hua, A. D. 1465.

464 VASE.

875-
A superb specimen of ashes of roses in color, with a soft yet brilliant glaze.

Height, 7½ inches.

Period of Kang-Si, A. D. 1661.

465 WATER JAR.

55-
This piece represents a water bottle carried by the soldier of the period, and hence is provided with three porcelain rings by which it may be suspended over the shoulder. This specimen is covered with a glaze of slate color upon a pottery foundation, upon which has been laid a thin glaze of red with the curious effect as seen. This specimen does not belong to the "Flambé" class, but the mottled design ending in greyish green about the vase was intended.

Height, 6 inches. Period of Chien-Lung, A. D. 1736.



GROUP OF CHINESE PORCELAINS OF SINGLE COLOR

466 BOTTLE.

50- A fair specimen of chicken's blood glaze. Paste is of a high quality, but the glaze is too thin to give richness of color.

Height, 9 inches.

Period of Yung-Chêng, A. D. 1723.

467 JAR.

225- Ruby glaze upon fine crackle, the glaze being more than ordinarily translucent. The effect of such a glaze on such a surface is to produce a mottled appearance. A fine specimen of its class.

Height, 5 inches. Period of Chia-Ching, A. D. 1796.

468 BOWL.

10- A good specimen of dark red glaze without and within. Bears the hall-mark in six characters of Chia-Ching of the Ming Dynasty (A. D. 1522), but in fact belongs to his later namesake Chia-Ching (A. D. 1796).

Height, 3½ inches.

Period of Chia-Ching, A. D. 1796.

469 VASE.

60- Of dragon's blood glaze, though not "Lang-Yao." Period unquestionable. Specimen perfect. Has six character mark of the Emperor Kang-Si on the bottom.

Height, 4¾ inches.

Period of Kang-Si, A. D. 1661.

470 JAR.

60- A thick, hard and extremely brilliant ruby glaze with slightly clouded effect upon a hard paste. A fine and extremely showy specimen.

Height, 6½ inches.

Later Ming Period (16th Century).

471 BOTTLE.

50-
Chicken's blood glaze over coarse crackle, in varying thickness upon a thick, hard paste. A good specimen of that glaze of the Chien-Lung period, which was less distinguished in productions of this class than in other branches of the Ceramic Art.

Height, 5¼ inches. Period of Chien-Lung, A. D. 1736.

472 VASE.

85-
An excellent specimen of what is known as chicken's blood glaze. Has a fine but heavy paste and a brilliant glaze of the true shade of color and is without defect or flaw of any kind. *Height, 9 inches.*

Period of Yung-Chêng, A. D. 1723.

473 PIGMY JAR.

200-
An exquisite specimen of orange yellow tile glaze decorated in color under the glaze in brilliant green. Finely incised with Grecian pattern in diaper work and in other designs upon the body of the paste under the glaze. The piece is one of a set and bears finely incised, under the glaze of the bottom, the name of one of the halls in the Imperial Palace of that period, which indicates where it was intended to be used. *Height, 4½ inches.*

Period of Chien-Lung, A. D. 1736.

474 BEAKER-SHAPED VASE.

75-
A brilliant specimen of dragon's blood glaze over medium crackle. This piece is exquisitely smooth to the touch, the glaze is true in tone and of great brilliancy and the specimen, as a whole, belongs to the highest grade of its class.

Height, 6¼ inches. Period of Kang-Si, A. D. 1661.

475 JAR.

45-
A fine specimen of old Ming crackle. The body of the jar is white, browned by age. Decorated with the Phoenix, the crest of the Empress of China, so arranged as to form a circle. Around the base and top is a further decoration in old blue of conventional design. The cover has upon its cap an archaic form of the Chinese character which means happiness. The specimen is in a complete state of preservation and bears on the bottom the four character hall-mark of the Emperor during whose reign it was produced. When its age is considered, the specimen is rare.

Height, 6 inches.

Period of Chêng-Hua, A. D. 1465.

476 FLOWER BOTTLE.

45-
This specimen, decorated in conventionalized flowers of the deeper blue and white, is composed of five small flower jars moulded together, having a slender neck as a common center, the purpose being to use the six compartments into which it is thus divided as a common holder for cut flowers. Colors are good and the glaze brilliant.

Height, 11 inches.

Chia-Ching Period, A. D. 1796.

477 VASE.

15-
A good specimen of coarse white crackle under glaze, decorated with bands of dark brown of Grecian pattern, also with waves of the sea, flowers, and leaves, and with conventional forms of the head of the Dog Foo in bosses for handles. Has the four character mark of the Emperor Chêng-Hua of the Ming Dynasty, etched in dark brown upon the base. Specimen, however, is of the later period named.

Height, 8½ inches.

Period of Chia-Ching, A. D. 1796.

478 BOWL.

35-
The exterior decoration consists of dragons sporting in the waves of the sea, in varying shades of blue. The interior rim has a broad band of blue arranged in scrolls, and the hawthorn flower in white. In the bottom of the interior of the bowl is represented a mythological story of a fish which sprang from the water and spouted from its mouth a demon which bore the shape of a Cicada. The dragons bear the four claws which represent the crest of the Ming Dynasty.

Diameter, 8 inches.

Period of Chien-Lung, A. D. 1736.

479 VASE.

125
This specimen is commercial porcelain of the period named. Decorated in varying shades of blue with flowers arranged in panels, separated by smaller panels of diaper work in a paler blue and small medallions, each containing a single flower, encircling the neck, which is further decorated with a band of flowers and bands of lines. The base is similarly treated.

Height, 8½ inches.

Period of Kang-Si, A. D. 1661.

480 BOX.

17-
A good example of the deeper blue of the period named, shown in the decoration which consists of flowers, fruits and conventional leaves.

Height, 3½ inches. Period of Yung-Chêng, A. D. 1723.

481 VASE.

25
Originally a vase having a long slender neck; the upper portion has been broken off and what remained was ground to its present shape. Entirely covered with flower decoration arranged in circular medallions. The glaze is fine and brilliant and all the different shades of what is known as old blue may be seen upon the surface.

Height, 3½ inches.

Period of Chia-Ching, A. D. 1796.

80-
482 JAR.

A beautiful specimen of decoration in color and gold leaf upon a brilliant mirror black glaze. The specimen is exceedingly unusual in this—the color decoration is applied directly upon the paste while the decoration in gold used with the color decoration is applied upon the glaze. A unique specimen of the Ceramic Art. The decoration is peculiar in another respect since it consists of fruits, flowers and vegetables.

Height, 15 inches.

Period of Yung-Chêng, A. D. 1723.

135-
483 BOTTLE.

A very graceful specimen with long slender neck. Rich powdered blue glaze, elaborately decorated in gold leaf. The decoration is peculiar, indicating that the specimen was specially designed for the domestic apartments of the Emperor and Empress of China. Thus it bears upon the body, the Dragon which is the crest of His Imperial Majesty, and the Phoenix, which is the crest of the Empress, these figures never being seen in decoration of any sort excepting when intended to be used in apartments which they share together.

Height, 17½ inches.

Period of Kang-Si, A. D. 1661.

7-
484 PITCHER.

The form of this specimen is graceful and the paste of fine quality, semi-eggshell, with a thin metallic but brilliant glaze. The lustre seen upon the surface is the result of excessive heat in the kiln, and the piece furnishes an interesting illustration of the unexpected result which not unfrequently happens in the process of manufacture of fine porcelain.

Height, 5 inches. Chien-Lung Period, A. D. 1736.

485 BOTTLE.

170-
A fine specimen of powdered blue glaze, decorated upon the glaze in gold leaf with conventional chrysanthemums and the wheel of the law, one of the eight precious symbols of Buddhism. One form of it is seen upon the lower part of the body of the vase, while another form can be seen faintly decorating the upper part of the neck. The powdered blue glaze of this specimen is particularly fine, both in depth of color and evenness of distribution. The base is finished with a peculiar rim found upon pieces of the Kang-Si period.

Height, 10 inches.

Period of Kang-Si, A. D. 1661.

486 BOTTLE.

105-
Rich sapphire blue glaze, decorated with conventional flowers and leaves arranged in circles and bands. A very fine specimen of this style of decoration in the Chien-Lung period. *Height, 18 inches.*

Period of Chien-Lung, A. D. 1736.

487 POTTERY VASE.

1250
This specimen represents a conventionalized form of the lotus bud, the outer leaves of which are outlined in low relief on the body, while the flaring lip is marked with the immature seeds as they appear in the actual cup which forms the center of the flower as they first make their appearance, when forcing their way above the surface. Good specimen, with a fine mottling of color.

Height, 6½ inches.

Period of Yung-Chêng, A. D. 1723.

488 VASE.

70-
Gourd shaped, fine mirror black glaze, decorated with gold leaf upon the surface. The main feature of the decoration consists of three landscapes, in one of which two fishermen are seen on the edge of a stream under an oak tree. In the second is seen the roof of a pavilion in the midst of trees and flowers; in the third, a stream with trees and reeds upon its banks, and deer in the water. Other decorations in bands complete the piece. The bottom rim is finished in that peculiar manner characteristic of the finer specimens of the porcelain of the Kang-Si reign.

Height, 8 inches. Period of Kang-Si, A. D. 1661.

489 JAR.

11-
A good specimen of the more modern Flambé. The glaze is thinner than that used in the earlier periods of the production of this decorative style and, for that reason probably, the result is less striking.

Height, 8 inches. Period of Chia-Ching, A. D. 1796.

490 VASE.

55-
This specimen is exquisite in shape, of especially good quality of paste, with a smooth and brilliant glaze. While the piece belongs to the Flambé class, its peculiarity of decoration is the result of no accident, but of a high degree of skill and what is almost more than a scientific knowledge of methods of preparation of the glaze for the application of heat in the kiln, which produced the marked and striking combinations of colors found in this specimen.

Height, 7 inches. Period of Yung-Chêng, A. D. 1723.

100-
491 SNUFF BOTTLE.

A unique and valuable specimen of the tiny porcelain jars largely used among Chinese gentlemen as snuff bottles. The entire surface of the specimen is carved in the paste in bold relief with sea waves in dark green upon which floats a fairy boat, in colors, while various Chinese genii are represented sailing on clouds or standing upon rocks in the midst of the sea. The whole is intended to represent a well-known Chinese fairy tale. Written upon the glaze on the bottom of the bottle are the two Chinese characters "Yuan Yu," which translated means "A perfect gem."

Height, 2¾ inches.

Period of Kang-Si, A. D. 1661.

60-
492 BOTTLE.

Brilliant mirror black glaze decorated in gold leaf upon the glaze with a tree, flowers, birds, and butterflies. Decoration graceful and artistic. Fine quality of paste, glaze soft and yet brilliant. This piece is a fine specimen of Ceramic Art of the period of the Emperor whose seal mark in six characters is found upon the bottom.

Height, 15 inches.

Period of Yung-Chên, A. D. 1723.

25-
493 JAR.

A deep rich glaze on pottery vase. An exceptionally brilliant and fine specimen of what is known as Flambé. What was intended to be shown in this specimen cannot be known, but the result of the firing in the kiln is exceedingly effective.

Height, 11 inches. Period of Kang-Si, A. D. 1661.

11-
494 VASE.

Rectangular in shape with undeveloped handles. A good quality of paste covered by a rich brown glaze intentionally thinning to a lighter shade at the joining points of the different sides.

Height, 7 inches. Period of Chien-Lung, A. D. 1736.

16-
495 CUP.

This specimen is a drinking cup, having pure white glaze within, finished with a brilliant mirror black glaze without, upon which may be seen remains of decoration in gold leaf, a bird resting upon a limb being the only part which remains decipherable.

Height, 4½ inches. Period of Kang-Si, A. D. 1661.

6-
496 BOTTLE.

A massive porcelain base covered with a thick glaze of pale grey and splashes of deep rich blue. Glaze even, smooth, and above the average in quality.

Height, 5½ inches. Later Ming Period (16th Century).

50-
497 VASE.

The paste has been moulded into gourd shape which is covered by coral glaze, clouded and shaded down in tone until, at certain points of the surface, the specimen is almost pure white. This style of decoration renders the piece essentially unique in character and adds greatly to its beauty. It has a smooth, even paste of high quality and a perfect glaze.

Height, 7 inches.

Period of Yung-Chêng, A. D. 1723.

95-
498 VASE.

A matchless specimen of a deep sapphire blue glaze for which the reign of the Emperor named was remarkable, and this specimen may be taken as an example of the highest type of perfection in color reached at the Imperial Porcelain Factory during the reign of that distinguished patron of the Ceramic Art. No finer specimen of sapphire blue, it is safe to say, can be found.

Height, 10½ inches.

Yung-Chêng Period, A. D. 1723.

499 JAR.

10-
Octagonal in shape, decorated in various designs, finely incised under the glaze, which is of thin but extremely brilliant peacock green. The specimen is peculiar in this respect. It is commercial porcelain and bears upon the unglazed bottom, cut in the paste, the name of the private factory where it was manufactured. The Commercial Porcelain Works of Tsao Ran were widely known for the excellence of their products at the time when this specimen was manufactured.

Height, 4¼ inches.

Period of Chien-Lung, A. D. 1736.

500 BOTTLE.

6-
Turquoise blue glaze.

Height, 5½ inches.

Period of Chia-Ching, A. D. 1796.

501 VASE.

W-
Cylindrical vase with broad flaring lip, covered with powdered blue glaze. Similar to the last piece, though of slightly inferior quality.

Height, 9½ inches. Period of Kang-Si, A. D. 1661.

502 JAR.

2200-
Another fine specimen of the mirror black produced during the reign of this monarch. For smoothness to the touch and intense brilliancy of color, this specimen has few superiors.

Height, 4 inches.

Period of Yung-Chêng, A. D. 1723.

503 VASE.

65-
This specimen is high shouldered, has a slender neck with flaring mouth and is covered with a powdered blue glaze. This peculiar effect is produced by blowing through a slender bamboo tube, across the end of which is fastened a fine silk gauze, powder

of the color named, while the paste is still wet; the whole is then covered with transparent glaze. The specimen bears all the earmarks of the Imperial Factory during the reign of the Emperor Kang-Si, though it fails to bear the hall-mark of that period. *Height, 10¼ inches. Period of Kang-Si, A. D. 1661.*

13-
504 JAR.

This specimen resembles, and yet is not to be included in, the so-called Flambé specimens of glaze, and is peculiar in the fact that while the entire body of the specimen is covered with a dark greenish brown glaze inclining to black, the bottom is covered with lavender glaze. *Height, 6½ inches.*

Period of Chia-Ching, A. D. 1796.

20-
505 VASE.

A marvellously fine specimen of the most brilliant peacock green glaze. The piece is without other decoration than its own soft and yet brilliant color. *Height, 6 inches. Period of Chien-Lung, A. D. 1736.*

W-
506 JAR.

A low jar covered with fine crackle in the paste and a brilliant pale green glaze. The only ornamentation is seen on one side and consists in a Chinese sleeve dog which has scrambled up the side of the jar in an effort to discover what is within.

Height, 4 inches. Period of Chia-Ching, A. D. 1796.

50-
507 VASE.

Has a long slender neck with rings about the body, the neck, and the lip under the glaze. The latter is applied with apparent carelessness upon the paste in order to secure shades of color upon the specimen varying from intense mirror black to several shades of brown. *Height, 7½ inches.*

Period of Yung-Chêng, A. D. 1723.

508 BOTTLE.

50-
A specimen of fine crackle covered by a brilliant apple green glaze. An excellent specimen of that species of glaze.

Height, 6 inches.

Period of Kang-Si, A. D. 1661.

509 VASE.

15-
Decorated about the neck by various lines and scollops, and having elephant head handle. A brilliant mirror black glaze is so laid on as to fade into shades of brown about the neck and the flaring lip. This method of application of the glaze was intentional and adds greatly to the beauty of the specimen.

Height, 15½ inches. Period of Chien-Lung, A. D. 1736.

510 BOTTLE.

175-
A specimen of apple-green glaze over fine crackle.

Height, 15½ inches. Period of Kang-Si, A. D. 1661.

511 VASE.

75-
A most perfect and splendid specimen of the famous mirror black glaze of the Ming Dynasty, free from flaw or defect.

Height, 12½ inches.

Period of Chia-Ching, A. D. 1522. (Ming.)

512 BOTTLE.

175-
Fine even paste covered by an oily glaze almost devoid of brilliancy, of apple-green color. The fine quality of the porcelain may be seen in the lightness of weight in the specimen.

Height, 9 inches.

Period of Yung-Chêng, A. D. 1723.

513 VASE.

60-
High shouldered vase of black oily glaze, less brilliant than the one last described, but a good specimen of the softer glaze of the Kang-Si period, free from blemish.

Height, 18 inches.

Period of Kang-Si, A. D. 1661.

15-
514 INCENSE BURNER.

Of pottery covered with light brown glaze. Was made and has been used, not for a Buddhist Temple, but before the Shrine of Buddha in some Chinese family.

Height, 3 inches.

Period of Chia-Ching, A. D. 1796.

15-
515 VASE.

A specimen of commercial porcelain of the period named. The body is covered with a rough decoration incised under the glaze, which is of a transparent olive green.

Height, 7 inches.

Period of Yung-Chêng, A. D. 1723.

25-
516 JAR.

A remarkably fine specimen of brilliant copper glaze, without flaw or defect.

Height, 7¼ inches.

Kang-Si Period, A. D. 1661.

10-
517 VASE.

Of hexagonal shape, having coarse crackle in the vase, covered with pale green glaze, purposely lacking at the angles which mark the various panels of the piece.

Height, 9 inches.

Period of Chia-Ching, A. D. 1796.

15-
518 FLOWER JAR.

An ancient specimen of pearl grey glaze, the brilliancy of which has not deteriorated from old age. While it is impossible to determine exactly the date of this specimen, it probably belongs to the reign of Wan-Li, who ruled from A. D. 1573 to A. D. 1629. Few specimens of the Ceramic Art were produced during the closing and stormy years of the Ming Dynasty.

Height, 6½ inches. Later Ming Period (16th Century).



No. 522. SAN TSAI CHINESE PORCELAIN VASE OF THE
KANG-SI PERIOD

519 CYLINDRICAL VASE.

55-
A brilliant olive-green glaze on a pottery body, having a coarse crackle. As is not unusual in pieces of such antiquity, spots are left where the glaze failed to cover the entire body of the paste. When its great antiquity is borne in mind, this specimen is unusually perfect.

Height, 8½ inches.

Period of Wan-Li, A. D. 1573.

520 BOTTLE-SHAPED VASE.

225-
A choice specimen of ground tea glaze. Has a slightly flaring mouth and a lizard in exceedingly high relief resting upon the shoulder of the bottle and stretching to the neck. The specimen is true to type in every respect and lacks nothing which might detract from its high value as an example of this class of antique Chinese porcelain.

Height, 11 inches.

Period of Kang-Si, A. D. 1661.

521 JAR.

26-
An unusually fine specimen of French grey. This jar bears a leaf ornamentation in low relief under the glaze at the base, a perfectly wrought band in Grecian pattern in low relief about the neck and has also dogs' heads and rings upon the neck. Perfect specimen in every detail.

Height, 12½ inches.

Period of Chien-Lung, A. D. 1736.

522 VASE.

1250-
This mammoth vase belongs to the class known as the "San Tsai" or three-color specimens of Chinese porcelain. While there are apparently more than three colors used in the decoration, under the Chinese

system of color arrangement, they are all reducible to three primary colors—hence this characterization. The colors are of those peculiar shades and that vividness in tone which mark all porcelain decoration of this sort in the Kang-Si period, and set them apart in a class by themselves. The decoration in this specimen treats of an ancient period in Chinese history and of events which then took place, though they are largely traditional. The most peculiar bit of decoration upon the specimen consists of a four-clawed dragon having a substantially human face painted upon the neck of the vase, while one of the ancient worthies of China is portrayed as riding upon his back. The red sun is portrayed rising among mountain peaks and clouds, upon the flaring lip above. The famous mythical Dog Foo is seen near the base, mounted by another worthy. Near him is a tiger ridden by a semi-nude member of a barbarian tribe having a collar of peculiar design in green, showing the dependency of his nation upon China. This personage is intended to signify India. The elephant and the unicorn, each ridden by a member of a race differing from the Chinese, follow in the train. Near the base of the piece is a youth, unmistakably not a Chinese, who has gone to sea in a bowl, and near him stands still another foreigner who made a similar venture upon the lotus leaf. He has lost one of his shoes overboard, and is endeavoring to fish it out of the water with a shepherd's crook. The entire decoration is quite unusual in vases of this class and extremely interesting. The specimen is flawless and without defect, which is rare indeed when one considers its age, size and the extreme difficulty found in retaining such a specimen for so long a period of time unbroken.

Height, 40 inches.

Period of Kang-Si, A. D. 1661.

(See Illustration)

523 STATUETTE.

When the Catholic missionaries first entered China and succeeded in securing converts to their faith in considerable numbers, the alarmed Buddhists thought it advisable to add certain features to their religion. They, therefore, provided a Hell, hitherto unknown in Buddhism, and as a rival to the Virgin Mary, added to the list of Buddhist worthies, a Goddess of Mercy. This specimen represents that female divinity. She has risen from an expanded blossom of the lotus; a gourd developed from an opening lotus bud rises by her side, and a dove resting upon a lotus leaf is on the other side. The gourd represents fecundity and the dove, peace. In one hand is seen a pomegranate, which represents abundance, while the other hand is raised in the attitude of blessing. The hood of maternity is drawn over her head. Close inspection will show a Chinese character in the antique form, meaning "happiness," upon the border of this hood.

Height, 5½ inches.

Period of Tao-Kuang, A. D. 1821.

524 MEDICINE CUP.

The Chinese have long maintained the superstition that purity of material and certain peculiarities of form of the cup from which medicine was taken would add greatly to the efficacy of the dose. This specimen is of very thin paste and has a heavy glaze possessing a high degree of purity. The oval-fluted form is one much used in cups intended for this purpose. It is entirely devoid of ornament, excepting a sentiment etched upon one side and quoted from an ancient Chinese writer. Translated into English, the sentiment runs, "Purity of mind and body is productive of long life."

Height, 2 inches.

Period of Kang-Si, A. D. 1661.



No. 526. EXQUISITE CHINESE PORCELAIN PEACH BLOW VASE
WITH GREEN DRAGON ON THE NECK. YUNG-CH'ENG PERIOD

525 VASE.

625-
Of square body with a cylindrical flaring neck and lip. This specimen is without decoration, of thick solid paste and a brilliant glaze of mustard yellow crackle—a faultless example of a lost art. A companion to this piece will be found only with great difficulty.

Height, 19¼ inches.

Period of Chien-Lung, A. D. 1736.

526 VASE.

1500-
An exquisite and unique specimen of the famous peach-blow porcelain. This shade of color can no longer be produced, the art being lost. It is now only known that in ancient times the principal ingredient in its production was gold. The specimen is of the finest and most exquisite shade of the color named and is unique, in that it bears twining about the neck of the vase and resting upon the shoulder, moulded in bold relief, a dragon of a peculiar shade of green which also was produced from the same ingredients under slightly different conditions. This rare specimen bears upon the bottom the six character hall-mark of the Emperor during whose reign it was produced such as is invariably found upon all genuine specimens of its class. With gold lip band. *Height, 9½ inches. Period of Yung-Chêng, A. D. 1723.*

(See Illustration)

527 WINE CUP.

10-
The paste of this specimen is semi-eggshell and so pure as to be almost transparent. While the specimen bears the six character mark of Tsung-Kwang of the Ming Dynasty, A. D. 1644, it in fact belongs to the period given below. As has been already noted, it was quite the custom of the earlier periods of this Dynasty, even at the Imperial Pottery Works, to

mark pieces then produced with the title of those Emperors of the Ming Dynasty, whose reigns were characterized by the production of the finer specimens of the Ceramic Art.

Diameter, 2½ inches.

Period of Yung-Chêng, A. D. 1723.

528 BOTTLE-SHAPED VASE.

53-
An excellent specimen of what is known as the ground tea glaze, which is smooth and oily, but possesses very little lustre or brilliancy. The specimen bears the six character seal mark of Chêng-Hua of the Ming Dynasty, A. D. 1465, but in fact belongs to the period noted below. The characters forming the seal mark are noticeable as being even more archaic than those usually drawn.

Height, 16 inches.

Period of Kang-Si, A. D. 1661.

529 CUP.

7-
Square in form, with corners reëntrant. A very fine specimen of a pure white porcelain without decoration, of the period named, which was especially strong in specimens of this class.

Height, 2¾ inches.

Period of Yung-Chêng, A. D. 1723.

530 VASE.

15-
Rectangular vase, of fine mustard yellow crackle, with heavy dogs' heads. Crackle is unusually fine and even.

Height, 9 inches.

Period of Chien-Lung, A. D. 1736.

531 JAR.

100-
This is a specimen of the famous and now extremely rare larger jars of blue and white hawthorn, with original cover complete. These jars were most largely made during the reign of the Emperor Kang-Si in the Imperial factories located near the center of

the Empire, at Ching Te Chen, where they still are. When completed, these were sent to the southern portions of the Empire, notably to Canton, where they were filled with various delicacies and then sent to Peking, their contents being intended to tickle the palate and please the taste of the members of the Imperial family. The smaller specimens, comprising what are known as ginger jars, were used for the same purpose; the finer specimens of either these larger or the smaller jars were made during the reign of the Emperor Kang-Si. This piece lacks nothing to make it an excellent specimen of this class of porcelain, and it is rare indeed to find a specimen so completely without crack, or other defect. *Height, 17 inches.*
Period of Kang-Si, A. D. 1661.

260-
532 JAR.

Of brilliant lemon glaze free from all decoration and bearing upon the bottom a finely incised six character seal mark of the Emperor during whose reign it was manufactured. Without flaw or defect, save a slight scratch in the glaze. *Height, 9½ inches.*
Period of Yung-Chêng, A. D. 1723.

15-
533 WATER CUP.

This water cup is one of a set of four or five pieces which constitute the outfit of a Chinese scholar, and has evidently been in active service. It is of semi-eggshell porcelain covered with mustard yellow glaze of exceedingly good quality. The piece will bear close inspection and evidently belongs to the period of the distinguished monarch to whom it is attributed, during whose reign the finest known specimens of this peculiar glaze were produced.
Diameter, 3½ inches. Period of Kang-Si, A. D. 1661.

534 VASE.

1700
This is a specimen of pottery rather than porcelain, and evidently belongs to the very earliest known period in the use of Celadon glaze, which in turn is the earliest style in color of glaze known to have been used in China. The piece is unique in every characteristic, the glaze being thick and heavy and failing to cover the paste at all points. The design is peculiar, the swelling of the lower portion of the body being fluted. That is followed by a broad band of a conventionalized floral pattern in low relief, while the upper half of the specimen is octagonal in shape and divided into two sections. The whole is finished with conventionalized fish handles and a narrow band around the mouth in Grecian pattern. The glaze is brilliant and still appears fresh though of extreme age. The specimen probably belongs to either the Yuan Mongol Dynasty, A. D. 1279-1398, or to a period even earlier than that, the Southern Sung Dynasty, A. D. 1127-1279. *Height, 8½ inches.*

535 JAR.

25-
Peculiarly brilliant lemon yellow glaze. Fine paste, closely resembling the egg shell variety. Has no decoration.

Height, 7 inches.

Period of Yung-Chêng, A. D. 1723.

536 RECTANGULAR VASE.

1700
Though bearing the six character seal mark of Chia-Ching, painted in coral upon the glaze at the base of the vase, it unquestionably belongs to the period of the son of Chia-Ching, who succeeded him upon the throne. The specimen bears two bands of Greek fret in low relief under the glaze, one about the narrowest part of the neck, and the other just above the standard which forms the base. It is further

decorated by the figures of Chinese boys in full relief, engaged in the performance of gymnastic feats, upon the corners of the specimen. Three of these youngsters have climbed half way to the top of the vase, where one has seated himself, and his face indicates a feeling of great satisfaction at his bravery. Another has started to continue his journey to the top, while a third has been dashed headlong and broken to pieces. Another youth has seated himself at the base of the ring of the specimen, where his shoulders form a stepping-stone for a fellow who is making use of his shoulders, and perhaps intending to follow that, by placing his foot upon the youth's head in his efforts to climb to the ledge which encircles the specimen half way from the base to the top of the ring. Unfortunately, this lad's ambition has cost him his head.

Height, 9 inches.

Period of Tao-Kuang, A. D. 1821.

537 VASE.

100-
A fine specimen in cylindrical form, with flaring lip, of the blue and white of the later Ming Dynasty. The decoration is composed of flowers arranged in panels and narrow bands, also of flowers. The glaze is brilliant and the colors good. This specimen is not from the Imperial Potteries, but was manufactured at a private pottery of great reputation in the period named, which adopted a leaf as a hall-mark. Specimens from this pottery were, and are, hardly less in demand than those which came from the Imperial kilns.

Height, 23 inches.

Later Ming Period (16th Century).

538 VASE.

2200-
Ornamented with leaf band about the base, the neck terminating in a bulb, having incised lines which terminate in another incised line about the neck. A beautiful and perfect specimen of lavender glaze. *Height, 6½ inches. Period of Yung-Chêng, A. D. 1723.*

539 VASE.

25-
The piece is gourd shaped, of pale yellow glaze, decorated in blue. The decorations consist of a conventional dragon, and five of the eight precious symbols of Buddhism. This specimen has the leaf mark upon the bottom as already described.

Height, 8½ inches. Later Ming Period (16th Century).

540 BOTTLE.

210-
A large bottle of dragon's blood glaze belonging to the Chêng-Hua period of the Ming Dynasty, a period when the production of monochrome specimens of a single color reached its highest perfection in China. Upon the whole, the sacrificial red vases produced during the reign of Chêng-Hua may be ranked as the best.

The factory for the manufacture of porcelains with dragon's blood glaze (produced by grinding garnets and rubies into powder) first established under Imperial patronage in the reign of Hsüan-Tê at Chin Te Chen by two brothers named "Lang" (of which the English equivalent is Wolf), was continued by their descendants through the reigns of Cheng-Tê, Chêng-Hua, Chia-Ching, Lung-Ching, and Wan-Li of the Ming Dynasty and during the first few years of the reign of Kang-Si, when the family became extinct, and with them died the secret of the glaze.

Height, 15 inches.

Period of Chêng-Hua, A. D. 1465.

541 VASE.

450-
An extremely fine specimen of dragon's blood glaze from the factory of the Lang Brothers during the reign of Chêng-Hua. One of the finest specimens of their marvelous ruby glaze.

Height, 17 inches.

Period of Chêng-Hua, A. D. 1465.

542 BOTTLE.

450- Another specimen of dragon's blood glaze from the "Lang Yao," which, if possible, in brilliancy of color, surpasses either of the two specimens immediately preceding it.

Height, 15 inches.

Period of Chêng-Hua, A. D. 1465.

543 PENCIL STAND.

20- Cylindrical in form, intended to represent a section of bamboo, covered with brilliant clouded yellow glaze. Carefully wrought under the glaze is the figure of a wise man of old, accompanied by a servant. The servant is represented as carrying an incense burner and following in the footsteps of his master, who bears in one hand a scepter, while with the other he points upward to the sun, which appears, also in low relief, above and beyond him. The specimen forms one piece of a set such as is used by scholars, and the decoration just described is intended to suggest the importance of, and benefits derived from, the cultivation of literature. *Height, $4\frac{3}{4}$ inches.*

Period of Chien-Lung, A. D. 1723.

544 JAR.

20- Upon a body of pottery it has representations of the head of the Dog Foo as bosses rather than handles, and is covered with a thick and exceedingly brilliant glaze. The predominant colors consist of varying shades of brown with masses of mingled blue and white apparently laid upon the ground color, though in fact, this is an effect produced by the heat while the piece was in the kiln. *Height, $6\frac{1}{2}$ inches.*

Later Ming Period (16th Century).



No. 546. BLACK HAWTHORN CHINESE PORCELAIN VASE OF
THE KANG-SI PERIOD

545 JAR.

Has conventional representations of the Dog Foo for ears or handles. Covered by a smooth yet brilliant glaze of exceptional purity from which the kiln developed a brilliant and rich red, overflowed by streams of blue in varying shades. A striking specimen.

Height, 9 inches.

Period of Kang-Si, A. D. 1661.

546 BLACK HAWTHORN VASE.

A "San Tsai Te" or three-color porcelain of the famous Black Hawthorn variety covered by an oily black glaze, though in some parts the glaze is brilliant rather than oily; decorated upon the glaze with hawthorn trees and blossoms, extending from base to lip, to which is added, about the base, rocks and bamboo trees in green. This class of antique Chinese porcelain is so renowned that no detailed description is needed. In gracefulness of design and decoration and distinctness of color, this specimen is easily among the best of its class. (The lip has been repaired.)

Height, 28 inches; diameter, 10 inches.

Kang-Si Period, A. D. 1661.

(See Illustration)

547 VASE.

Has long slender neck and is covered with a brilliant lavender glaze. Two lizards in high relief decorate the neck. These figures are carefully wrought.

Height, 9½ inches.

Period of Yung-Chêng, A. D. 1723.

548 JAR.

A rectangular jar covered with a fine and brilliant glaze of what is known as iron rust and ornamented with heads of the Dog Foo in medium relief as handles. An unusually good specimen of this rare type of glaze.

Height, 9 inches.

Period of Chien-Lung, A. D. 1736.

21-
549 JAR.

A massive specimen of pottery, covered by heavy glaze, having the general color effect of the bronzes of the Yuan Dynasty, 1127-1279, mingled with flakes of blue. The combination has produced a rare color effect.

Height, 8½ inches.

Period of Chên-Hua, A. D. 1465.

65-
550 BOTTLE-SHAPED VASE.

This specimen is decorated with a row of leaves around the base, is of the so-called French grey color with an even and brilliant glaze, and free from defect or flaw of any kind.

Height, 11½ inches.

Period of Kang-Si, A. D. 1661.

10-
551 BOWL.

A fine specimen of the early crackle of the Ming Dynasty. The glaze is upon pottery rather than porcelain and the extreme fineness of the crackle is rare for specimens of that early period. When produced at all, the crackle is found to be much more coarse and less abundant; the brownish color is one of the indications found on this specimen of extreme old age. Extremely rare and correspondingly valuable.

Diameter, 4¾ inches.

Early Ming Period (15th Century).

170-
552 VASE.

This specimen is ornamented with the conventional Chinese scepter, used as handles and with various short ribs which serve to divide the neck, base and body. This is a faultless specimen of pearl grey of the Chien-Lung period, whose six character seal mark may be found upon the bottom. The glaze upon the piece is unusually smooth and brilliant.

Height, 13 inches. Period of Chien-Lung, A. D. 1736.

440-
553 BOTTLE.

This specimen is gourd shaped with floral decoration incised under the glaze, surrounding the lower part of what may be termed the body of the gourd. While this specimen bears no hall-mark and it is difficult, if not impossible, to determine the reign of the Emperor to which it belongs, it is undoubtedly of the earlier Ming period. It probably belongs to the reign of Yung-Lo, A. D. 1403, or Hsüan-Tê, A. D. 1426. *Height, 6 inches. Early Ming Period.*

140-
554 SLENDER NECK BOTTLE.

In this specimen the neck is undecorated except by two lines in low relief which encircle it, while the entire body is decorated with a conventionalized lotus design and about the base is a small representation of the waves of the sea. The glaze is heavy and brilliant and has that rimmed base so peculiar to specimens made during the reign of Kang-Si.

Height, 10 inches. Period of Kang-Si, A. D. 1661.

20-
555 BEAKER-SHAPED VASE.

Flower decoration covering almost the entire exterior of the specimen in low relief under the glaze. As is not unusual even in specimens of Imperial porcelain, this piece, while bearing the six character mark of Chia-Ching—the Ming Dynasty, A. D. 1522, in reality was made by the Imperial Porcelain Works during the reign of the Emperor to which it is assigned.

Height, 8½ inches.

Period of Yung-Chêng, A. D. 1723.

440- 556 JAR.

This specimen has a fine brilliant glaze of that peculiar transparency which is said among Chinese collectors of porcelain to represent the water of the ocean. The paste is of fine quality and the body of the vase is decorated under the glaze with masses of peaches combined with branches and leaves of the tree, also with a neck band of Grecian pattern and leaves. The decoration of this specimen is artistic in the highest degree. As many specimens of Imperial porcelain and pottery during the earlier periods of the Ching Dynasty fail to bear the distinguishing mark of the Dynasty and Emperor, so this piece lacks them, but there can be no question of the age or the genuine character of this specimen.

Height, 15 inches. Period of Kang-Si, A. D. 1661.

15- 557 BOTTLE.

The body of the bottle is square in form with a circular neck, having six small tubes forming a sort of collar or decoration. The Celadon glaze upon the surface has a distinctively yellow cast which is only found in pieces of great antiquity, which is due, not to any change in shade or color after the firing of the piece, but to the fact that the ingredients used in producing the color in the earlier periods of the arts were different from those in later use.

Height, 9 inches.

Ming Dynasty. Period of Cheng-Tê, A. D. 1506.

65- 558 This jar is elaborately decorated with conventionalized floral designs in low relief and with bands under the glaze. The heavy glaze is of the exact Celadon shade of color. It has the six character seal mark of the Emperor Chien-Lung upon the base in dark blue under the glaze.

Height, 15 inches.

Period of Chien-Lung, A. D. 1736.

23- 559 JAR.

Jar ornamented with two pairs of double lines, each in low relief and with conventionalized deer head handles. It is of fine quality paste with thick, heavy glaze of uniform dark shade of Celadon which characterizes the period to which the jar belongs. The fine quality of the paste may be seen by examination of the unglazed base and bottom of the specimen. *Height, 13½ inches. Period of Kang-Si, A. D. 1661.*

200- 560 VASE.

Oval-shaped bottle having slender handles, with decoration of petals of flowers in very low relief upon the shoulder of the bottle under the glaze. The shade of color, while genuinely Celadon, closely approaches a pale blue. The softness and smoothness to the touch indicate a fine quality of paste. Critical examination also shows an exceptionally fine quality of glaze. *Height, 6 inches.*

Period of Chien-Lung, A. D. 1736.

75- 561 VASE.

Slender long-necked vase closely decorated with a floral pattern in low relief under the glaze, the main motive of the decoration being the stems, leaves, and buds of the Lotus, the true, sacred flower of the Chinese. The details are carefully wrought out and the flower drawn in all its native grace. The specimen belongs to one of the earlier periods of Celadon, and by the style and quality of decoration, the softness of the glaze and the thickness and weight of the paste can readily be recognized as belonging to the period and even to the reign of the Emperor whose name is found in dark blue characters under the glaze upon the bottom. *Height, 9 inches.*

Period of Chêng-Hua. Ming Dynasty, A. D. 1465.

562 BOTTLE.

225
Gourd-shaped bottle of fine smooth paste with exceptionally brilliant yellow glaze. The bottle is divided into panels marked by depressions in the surface, but is without other form of decoration. The glaze is of unusual brilliancy and a paste of exceptional quality characterizes this bottle.

Height, 9 inches. Period of Kang-Si, A. D. 1661.

SIXTH SESSION

Paintings by European and American Artists

JACOB KIERINGS

1590-1640

- 50- 563 VIEW IN SCOTLAND: WOODLAND LANDSCAPE
WITH FIGURES.

Canvas. *Height, 11½ inches; width, 16 inches.*

ANTOINE VOLLON

1833-1900

- 325- 564 COAST SCENE WITH FISHING BOATS.

Panel. Signed. *Height, 9½ inches; width, 16 inches.*

J. HARPER

- 325- 565 LANDSCAPE WITH A CASTLE IN THE DISTANCE.

Canvas. Signed and dated 1797.

Height, 27 inches; width, 38 inches.

40- RICHARD WILSON

1713-1782

- 40- 566 LANDSCAPE.

65- Although starting his career as an English portrait painter, Wilson's landscape art was developed by a residence of some years in Italy. He received no recognition for it, however, during his life time, and died in poverty; only in modern times has he been regarded as one of England's greatest landscape painters. Canvas. *Height, 7¼ inches; width, 11 inches.*

RICHARD BARRETT DAVIS

1782-1854

30- 567 A THUNDER STORM.

A flash of lightning strikes terror to a group of horses that huddle together at the base of a hill; great trees sway in the wind at the right and a castle is seen in the distance. This artist won the favor of King William IV and was appointed animal painter to the court and commissioned to paint the cavalcade of the coronation procession. Canvas.

Height, 25 inches; width, 30 inches.

JAN BRUEGHEL (CALLED VELVET BRUEGHEL)

1568-1625

125- 568 LANDSCAPE WITH FIGURES.

Panel. Signed. *Height, 14 inches; width, 22½ inches.*

LUDOLF BACKHUYSEN

1631-1708

130- 569 A STORM AT SEA.

This example of the celebrated Dutch painter of storms and sea pieces shows a frigate in a storm, with wild waters, and storm-torn sails, just the kind of subject in which he was at his best. Canvas, relined.

Height, 24 inches; width, 36 inches.

PAUWEL BRILL

1554-1626

75- 570 MOUNTAIN LANDSCAPE WITH FIGURES.

Panel. Signed and dated 1616.

Height, 21 inches; width, 31 inches.

THOMAS BARKER (CALLED BARKER OF BATH)

1769-1847

120-
571 THE WATERING PLACE.

In a shallow stream a white horse and a cow are seen drinking while the herdsman looks on near by. Trees rise at the right arching the stream, and a fallen tree lies in the foreground. Canvas.

Height, 41 inches; width, 30 inches.

PHILIP VAN MASCHEREN

Dutch, 1632-1699

170-
572 NAVAL SCENE: SHIPS FIRING A SALUTE.

Canvas. *Height, 14 inches; width, 38 inches.*

LOUIS LEOPOLD BOILLY

1761-1845

50-
573 THE STREET BARRICADE.

A crowd of men and women are engaged in building a barricade in a Paris street during the French Revolution, scenes from which this artist loved to paint. At the left a leader standing on a barrel harangues the crowd and on the top of a diligence which obstructs the way, two men are waving a flag. Canvas.

Height, 30 inches; width, 42 inches.

JACQUES COURTOIS (CALLED IL BORGOGNONE)

1621-1676

55-
574 A BATTLE SCENE.

Canvas, relined. *Height, 29 inches; width, 38 inches.*



No. 582. PEG WOFFINGTON
By William Hogarth

SEBASTIAN FRANCKEN

1573-1647

450- 575 A GARDEN FÊTE.

In a formal garden of an old chateau a multitude of well-grouped figures, after the fashion of this Flemish master, are gathered for pleasure; buildings of mediæval design rise at the right and left. Panel.

Height, 12 inches; width, 18 inches.

FRANCESCO GESSI

Italian, 1588-1649

30- 576 CUPIDS IN COMBAT.

Three children, nude, are struggling with three cupids, whose bows and quivers lie strewn about on the ground.

An inscription on the back informs us that it was purchased from an old chateau in France in 1896. Metal panel. *Height, 21 inches; width, 28 inches.*

JOHN QUIDOR

1800-1881

30- 577 RIP VAN WINKLE REACHES THE GNOMES.

Canvas. *Height, 26 inches; width, 34 inches.*

From the Carroll Collection, 1895.

THÉODULE RIBOT

1823-1891

80- 578 SAINT SEBASTIAN.

At the right is seen the figure of the saint bound to a tree and pierced with arrows. In the distance two women approach. Panel. Signed.

Height, 10 inches; width, 7½ inches.

P. P. A. ROBERT

1686-1733

45-
579 THE CAVERN.

In a cavern through which curves a roadway, two women mounted on horses are seen advancing toward a lake that lies in sunlight beyond. From the other side a shepherd comes with a flock of sheep; an old beggar sits with hat in hand and at the right some figures are gathered about a fire. Canvas. Signed.

Height, 20 inches; width, 17 inches.

DAVID RYCKAERT

1612-1661

50-
580 A ROADSIDE TAVERN.

This Flemish genre painter was a follower of Brouwer and Teniers and found his subjects in the interiors, fairs and merrymakings where peasants came together; with other painters of his time he left a record of the types and domestic scenes of his country. Panel.

Height, 19 inches; width, 25 inches.

ABRAHAM STORCK

1650-1710

250-
581 ENTRANCE TO THE PORT OF ANTWERP.

Canvas, relined. *Height, 20 inches; width, 26 inches.*

WILLIAM HOGARTH

1697-1764

2100-
582 PORTRAIT OF PEG WOFFINGTON.

Canvas. *Height, 24 inches; width, 19 inches.*

Purchased from Mr. J. Ichenhauser, 1894.

(See Illustration)

CONSTANT TROYON

1810-1865

583 LANDSCAPE AND CATTLE.

Canvas, relined. Signed.

Height, 11 inches; width, 18½ inches.

N. V. DIAZ

1808-1876

584 THE POOL IN THE FOREST.

Panel. Signed. *Height, 6½ inches; width, 10 inches.*

ADOLPHE MONTICELLI

1824-1886

585 FIGURES IN A WOOD.

This work of the eccentric and fantastic French painter shows the usual richly colored costumed figures that move mysteriously in the deep shadows of a forest. There is the riotous phantasy of color that ever characterizes the work of this friend of Diaz. Canvas. Signed.

Height, 13 inches; width, 16 inches.

JULES DUPRÉ

1812-1889

586 OLD FARMHOUSE AT BARBIZON.

Seen from the garden the house lifts its steep roof against an evening sky; trees rise at the right.

Canvas. Signed. *Height, 19½ inches; width, 24 inches.*

GEORGES MICHEL

1763-1843

587 LANDSCAPE.

Paper mounted on panel.

Height, 14 inches; width, 19 inches.



No. 592. LANDSCAPE IN THE FOREST OF FONTAINEBLEAU
By N. V. Diaz

EUGÈNE DELACROIX

1799-1863

588 A STUDY FOR THE ENTOMBMENT OF CHRIST.

160-
In 1848 Delacroix painted his great picture of "The Entombment," following it with a number of variations; but for every work he made numerous studies and prodigious preparations in order to satisfy himself. This subject was one which haunted his brain and to which he returned again and again with new inspiration; now he presented the scene in a rocky cavern with only the fitful light of torches touching the tragic figures, again the action is taking place under an imposing portico, or with a landscape background. Always the story is told with dramatic force and intensity. Canvas.

Height, 24 inches; width, 16 inches.

CONSTANT TROYON

1810-1865

589 STUDY OF AN OLD TREE.

165-
A study in the Forest of Fontainebleau. From the sale of the artist's effects. Canvas. Stamped "Vente Troyon."
Height, 18 inches; width, 10 inches.

EUGENE ISABEY

1804-1886

590 EFFECT OF AN EARTHQUAKE.

235-
An old church, solidly built as if to endure for ages, has been wrenched asunder by the power of an earthquake and stands in ruin; its walls are out of plumb, its roof sunken. Canvas.

Height, 17 inches; width, 25 inches.

Bought at the sale of Isabey's atelier, March 30, 1887.



No. 598. MARGUERITE, DUCHESS OF CLEVELAND
By Sir Antony Van Dyck

UNKNOWN PAINTER

French School, XIXth Century

591 A TRAVELING CIRCUS IN THE FOREST OF ST. GERMAIN.

Panel. Signed, but illegible.

Height, 18 inches; width, 22 inches.

Bears the seal of the Society des Beaux Arts of Rheims, France.

N. V. DIAZ

1808-1876

592 LANDSCAPE IN THE FOREST OF FONTAINE-
BLEAU.

Gathered about a shallow pool in the foreground are some cattle, watched over by a peasant woman, who sits on the right at the foot of a tree, attended by a dog. The great trees of the forest rise on either hand, arching above, with the blue sky with rolling white clouds between. Panel. Signed.

Height, 7½ inches; width, 10½ inches.

Reproduced in "Renaissance and Modern Art," by Wm. H. Goodyear, M. A. Published in 1894.

(See Illustration)

FRANÇOIS BOUCHER

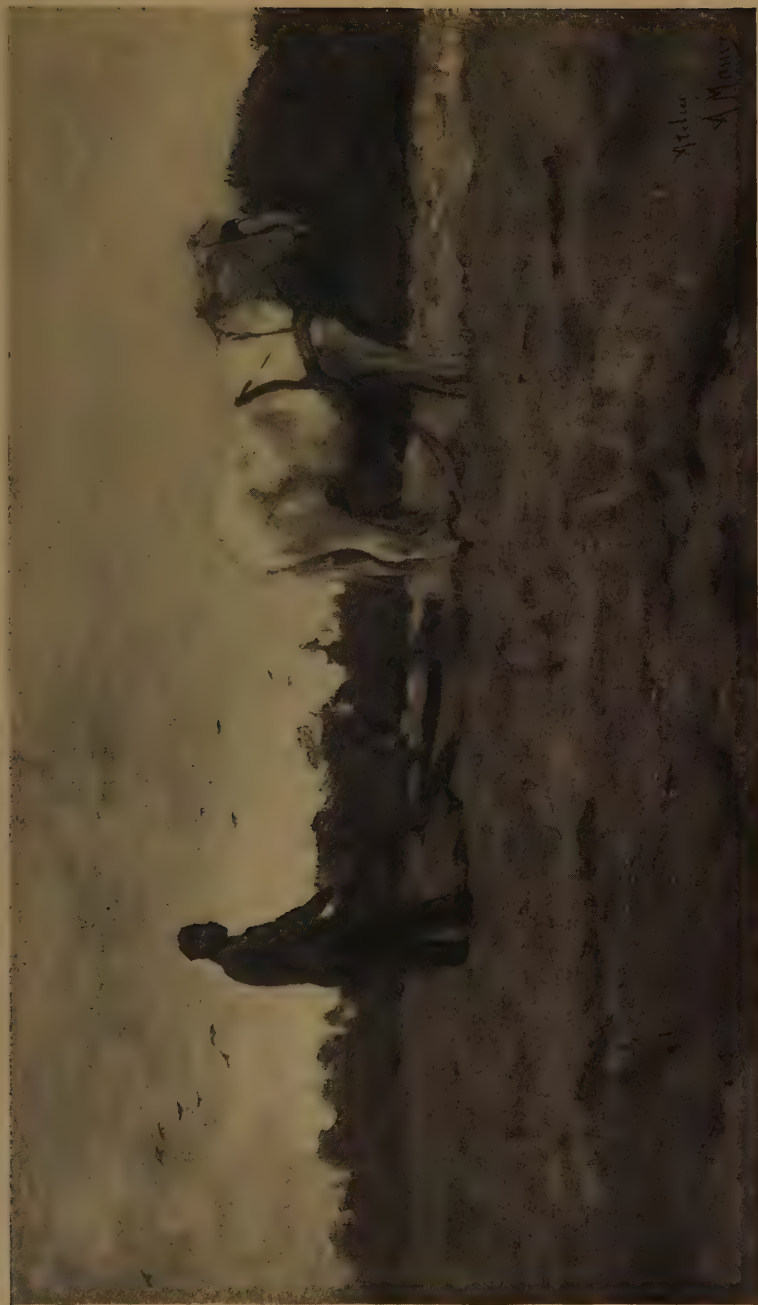
1703-1770

593 NYMPHS BATHING.

Three semi-nude women recline on their blue and crimson draperies under the low-hanging branches of a tree which bends over the water. On the farther shore of the pool rise a group of poplars and a mass of foliage against the blue sky, forming altogether a decorative composition of much charm. Canvas, oval.

Height, 19 inches; width, 23 inches.

Purchased in 1891.



No. 601. PLOUGHING
By Anton Mauve

THÉODORE ROUSSEAU

1812-1867

594 COTTAGE AT BARBIZON.

350-
A path in the foreground leads across a scrub pasture to a cottage shaded by noble oaks, where a peasant woman is seen; the blue sky flecked with clouds is touched with sunset light. The forest of Fontainebleau, where Rousseau spent many years of his life, supplied him with endless subjects, and it is difficult to realize now that the work of this great master was excluded from the Salon for thirteen years because of his naturalism. Panel. Signed.

Height, 8½ inches; width, 10¾ inches.

WILLIAM ETTY

1787-1849

595 A NUDE FEMALE FIGURE.

55-
Seen from the back against a red curtain, a woman stands on one leg, the other bent, her knee rests on a chest; the left arm is raised above her head. Canvas, relined. *Height, 24 inches; width, 19 inches.*

CHARLES FRANÇOIS DAUBIGNY

1817-1878

596 LANDSCAPE.

700-
Panel. Signed. *Height, 10 inches; width, 16 inches.*

GUSTAVE COURBET

1819-1878

597 LA GÉANT DES MONTAGNES DU DOUBS.

235-
In the foreground cattle graze watched over by a herdsman and his dog, seen at the side engaged in conversation with a woman. At the back rises a row of buildings embowered in trees. Canvas. Signed.

Height, 26 inches; width, 35 inches.

"A notable Courbet"—James G. Huneker in the N. Y. Sun.



No. 602. LOVERS IN THE HARVEST FIELD
By Jean François Millet

SIR ANTONY VAN DYCK

1599-1641

598 MARGUERITE, DUCHESS OF CLEVELAND.

315-
The young woman is seen at bust length, her body in profile, her head turned toward the spectator; her hair falls in curls about her shoulders and she wears a single strand of large pearls about her neck, with double pendants in her ears. Her silk gown falls low on her neck and is ornamented with a jeweled chain which is held at the shoulder by a cluster cross. The lady was a favorite of the Court of Charles II. The carved wood frame shows floral Marguerites in the four corners. Panel.

Height, 15 inches; width, 12 inches.

From the Collection of S. Moreau-Chaslon, and previously in the celebrated Collection of his father, a well-known Collector of France.

Purchased in 1888.

(See Illustration)

JULES DUPRÉ

1811-1889

599 LANDSCAPE.

Panel. Signed.

Height, 10½ inches; width, 13½ inches.

200-
GEORGE MORLAND

1763-1804

600 THE COTTAGE DOOR.

Canvas. Signed and dated 1780.

Height, 14 inches; width, 18 inches.

Engraved and engraving shown herewith.

650-
Purchased from Mr. J. Ichenhauser in 1894.



No. 605. THE SIESTA
Honoré Daumier

ANTON MAUVE

1838-1888

570-
601 PLOUGHING.

Canvas, mounted on panel. Signed "Atelier A. Mauve." *Height, 15 inches; width, 24 inches.*

Purchased from Thomas Richardson & Co. after exhibition at the Goupil Galleries, London, 1893. Richardson acquired it from Mauve's Studio.

(See Illustration)

JEAN FRANÇOIS MILLET

1814-1875

602 LOVERS IN THE HARVEST FIELD.

Canvas, relined. Signed with initials. *Height, 16 inches; width, 12 inches.*

Purchased in 1879 in Paris.

(See Illustration)

525-
N. V. DIAZ

1808-1876

603 LANDSCAPE WITH FIGURE.

Panel. Signed. *Height, 8¼ inches; width, 11¼ inches.*

550-
CONSTANT TROYON

1810-1865

604 CATTLE AT THE WATERING PLACE.

Canvas, relined. *Height, 25½ inches; width 17 inches.*

360-
172

HONORÉ DAUMIER

1808-1879

605 THE SIESTA.

The seated figure who is enjoying a brief rest in a bakeshop is one of those wanderers whom Daumier understood so well and was never weary of portraying. He felt the melancholy of their pitiable existence.

410-
Daumier the painter is not so well known as Daumier the caricaturist or lithographer, yet he is to be classed among the great painters of France. He does not use an extensive palette, but is content with few tints of gray, brown, green or black, and only in recent times has his powerful rendering, his exact observation and his fine characterization come to be appreciated. Panel.

Height, 16 inches; width, 14 inches.

Purchased in 1892.

(See Illustration)

CORNELIS HUYSMANS

1648-1727

606 LANDSCAPE IN FLANDERS.

115-
This is a representative work of the distinguished Flemish landscape painter who won such renown in his day that he was urgently invited to the French court of Louis XIVth as assistant of Van der Meulen the court painter, whom the French King kept busy painting his battles; the honor was refused, however, Huysmans preferring the simpler life at Mechlin. Canvas.

Height, 24 inches; width, 29 inches.

UNKNOWN PAINTER

English School, XVIIIth Century

607 A YOUNG WOMAN IN WHITE.

70-
Canvas. *Height, 17 inches; width, 14 inches.*

UNKNOWN AMERICAN PAINTER

Early XIXth Century

608 PORTRAIT OF A GENTLEMAN.

80-
Wearing a black coat, the sitter is seen at half length and three-quarters view, looking towards the spectator. His brown hair falls about his brows and his serious mien is that of an important personage in our National development. Canvas.

Height, 30 inches; width, 25 inches.

NICOLAAS BERCHEM

1620-1683

609 LANDSCAPE WITH FIGURES.

165-
Panel. *Height, 25½ inches; width, 19 inches.*

GILBERT STUART

1755-1828

610 MR. FAIRFAX OF VIRGINIA.

Canvas, relined. *Height, 20 inches; width, 16 inches.*

From the Collection of Harry Edwards, the well-known actor.

75-
JAN FRANS VAN BLOEMEN (CALLED ORIZONTI)

1656-1740

611 CLASSIC LANDSCAPE.

410-
Mountain and valley, with a river winding through the hills to the distant sea, form the landscape composition, to which is added the ruined portico, crowned with wind-sown foliage; below wanders a flock of goats watched over by a herdsman, with other figures boating on the river.

Though a native of Antwerp, Van Bloemen went to Rome where he painted his Italian landscapes in the manner of Claude. He received his name of Orizonti from the skill with which he rendered the delicate gradations of distance toward the horizon. Canvas.

Height, 28 inches; width, 39 inches.

ARTHUR B. DAVIES
Contemporary American Painter

612 THE PLACE OF THE MOTHERS.

Canvas. *Height, 20 inches; width, 24 inches.*

Awarded a medal at the Pan American Exposition, Buffalo, 1901.

Purchased from the Artist.

FRANCISCO DE ZURBARAN (ATTRIBUTED)
1598-1662

613 IN THE SACRISTY.

Loving austere religious themes, this painter of monks here shows us a procession of black-robed friars holding candles, about to leave the sacristy for the church; at their head is a bishop in his churchly robes with two attendants. Canvas.

Height, 20 inches; width, 33 inches.

Purchased from Mr. J. Ichenhauser, 1894.

HENRY INMAN
1801-1846

614 PICNIC IN THE CATSKILL FOREST.

This is an important example of the well known portrait and landscape painter, who achieved a distinguished place among the artists of his time, and who, at the time of his death, was engaged on a series of historical pictures for the Capitol at Washington. Canvas, relined. Signed.

Height, 48 inches; width, 34 inches.

FRANÇOIS LE MOYNE (ATTRIBUTED)
1688-1737

615 MUSIC AND POETRY.

Canvas. *Height, 30 inches; width, 46 inches.*

CLAUDE GELÉE (CALLED LORRAIN)

1600-1682

225-
616 THE RED MILL.

A wide-stretching classic landscape is seen with figures dancing to the music of the pipes played by their companions. Canvas, relined.

Height, 37 inches; width, 45 inches.

From the Collection of Alexander Dennistoun, Golf Hill, England.

Brought to this country by William Wood in 1835. Purchased by the present owner in 1890.

JEAN LÉON ANDRÉ GÉRICAUT

1791-1824

617 PORTRAIT OF THE ARTIST'S MOTHER.

Canvas, relined. *Height, 23 inches; width, 19 inches.*

55-
ARTHUR B. DAVIES

Contemporary American Painter

618 THE CHILDREN OF YESTERYEAR.

1000-
Down a flowery valley passes a long procession of children toward the river that flows past the high cliff beyond; at the right sits a mother with an infant in her lap while the little god of love stands at her side. A flowery bank rises at her back, and away at the left some houses are seen on the uplands. Canvas. Signed. *Height, 25 inches; width, 20 inches.*

Purchased from the Artist.

ALEXANDRE GABRIEL DECAMPS

1803-1860

2550-
619 THE GOOD SAMARITAN.

In a rocky cove near the sea some horsemen have stopped to aid a wayside sufferer. Two horses stand at the right waiting for their riders who bend over



No. 624. COUNT BEVILACQUA
By Paolo Veronese

the victim at a short distance. In the distance a castle is seen perched on the rocks and above stretches a lurid sunset sky. Canvas, relined. Signed with initials. *Height, 18 inches; width, 25 inches.*

Sold in the Beriah Wall Collection, 1886.

Sold in the Elmer Capen Collection, 1889, when it was acquired by Mr. Chapman.

"Decamps' 'The Good Samaritan,' will convey a new idea of this singularly lovable painter. The composition is powerful and organic, the sweeping brush work is 'like a gale of wind' (as a critic once remarked of the Rubens room at the Louvre) and the color fairly sings. It is a sumptuous work."—S. Swift in the Evening Mail, March 27, 1906.

"Of similar interest is the impressive landscape in which Decamps sets 'The Good Samaritan' and 'The Levite.' The forms of the cliffs are rendered with brusque realism and the heated sands are shadowed by an ominous light—in all a high effort of the imagination."—F. J. Mather, Jr., in the Evening Post, Jan. 24, 1906.

"An out-of-the-way Decamps, golden in tone, fascinating in construction with figures representing 'The Good Samaritan' and his charge, is a treasure trove."—James Huneker, in the New York Sun.

CORNELIS HUYSMANS

1648-1727

620 LANDSCAPE.

Canvas. *Height, 24 inches; width, 29 inches.*

GEORGE MORLAND

1763-1804

621 A GIPSEY ENCAMPMENT.

Morland often made repetitions of his subjects with slight variations; a repetition of this picture is, or was until recently, in the Collection of Sir Walter Gilbey. Canvas. Signed with initials.

Height, 24 inches; width, 29 inches.

GEORGE ROMNEY

1734-1802

622 PORTRAIT OF A LADY.

60- Canvas.

Height, 30 inches; width, 25 inches.

REMBRANDT VAN RYN (ATTRIBUTED)

1607-1669

623 THE ADORATION OF THE MAGI.

400- Gorgeously arrayed, the bearded Wise Men of the East with their attendants are seen descending several steps to the enclosure where the young Mother, clad in blue sits holding the Holy Child, haloed in light. St. Joseph in a red robe bows low in receiving them, while through the arches of the architectural structure rising overhead, other figures are seen against the deep blue background of the night. Canvas. Dated 1664.

Height, 24½ inches; width, 19 inches.

This picture was bought in an old castle near Brunswick, Germany, which formerly belonged to the Guelphs, the present Royal family of England.

Mr. Chapman purchased it in 1895 from the gentleman who brought it from Germany.

"Much the most marvellous of the Chapman old masters, is an 'Adoration of the Magi,' by Rembrandt. It appears to have been a study for a large picture, probably an altar piece for a chapel, but it is a finished work in itself. The size is about 12 x 18 inches—I am inclined to think it is somewhat larger. The composition is of commanding largeness and simple strength, and the execution is of the Artist's later period, when he had full command of his technique and the consequent freedom and boldness of touch. In color it is like a huge casket of gems, glowing, scintillant, breaking into flashes of flaming brilliancy, and smouldering, under all, with the splendor of imprisoned fire. It should be in some museum."—The Collector, Sept. 1, 1895.

PAOLO VERONESE

1528-1588

624 PORTRAIT OF COUNT BONIFAZIO BEVILACQUA.

/00- In a suit of armor elaborately trimmed with gold the young Italian nobleman stands leaning against

a table on which rests his plumed helmet. He is seen at half length and looks directly at the spectator. He fought against the Turks in the service of the King of Hungary and also in the service of the Venetian Republic in the battle of Lepanto in 1571. Canvas. *Height, 46 inches; width, 35 inches.*

From the Collection of Henry Doetsch, Esq., sold at Christie's in 1895; the catalogue of this Collection was compiled by Dr. J. P. Richter.

(See Illustration)

CLAUDE JOSEPH VERNET

1712-1789

625 A STORM ON THE COAST.

100-
In a bay, walled in by towering rocks, some men are seen drawing a boat up on the shore, while beyond, another boat, caught by the gale, is in peril of the rocks; on the right in the distance rises a lighthouse perched on a cliff. Going to Rome as a youth of twenty, Vernet remained there for a score of years, and although he was a pupil of Panini, he did not follow his master's architectural style but became the first marine painter of Europe. Canvas.

Height, 38 inches; width, 56 inches.

SEBASTIANO LUCIANI

(CALLED SEBASTIANO DEL PIOMBO)

1485-1547

626 MADONNA AND CHILD.

925-
Holding the nude Child in her lap, the Mother with an expression of tenderness bends her head forward as she nourishes Him at her breast; a scarf falls from the back of her head encircling her neck. The



No. 626. MADONNA AND CHILD
By Sebastiano del Piombo

entire picture is in a scheme of brown monotone and is marked by a strong plastic treatment. Canvas, relined. *Height, 31 inches; width, 24½ inches.*

Formerly in the Joseph Bonaparte Collection.

Purchased by the late owner about thirty years ago.

Mr. Bernhard Berenson, the eminent authority on Italian art, critically examined this picture on March 9, 1904, and positively pronounced it to be the work of Sebastiano del Piombo. He placed it in a late period of the Artist's life when he was much influenced by Michael Angelo, which is shown by the monochromatic color scheme and its sculpturesque quality. He requested that a photograph of it be taken and sent to him in Florence, which was done, eliciting the following acknowledgment:

Dear Mr. Chapman:

FLORENCE, May 3, 1904.

I am greatly obliged to you for your kind letter and the two excellent photographs of your admirable Sebastiano Madonna.

With kind remembrances, I remain,

Very truly yours,

Bernhard Berenson.

Mr. F. Mason Perkins of Siena, seeing the painting in 1905, agreed with Mr. Berenson as to the attribution, as did Mr. Langton Douglas of London, when he examined the work in 1909.

"Almost monochromatic, but revealing a gamut of subtle tonalities ranging from grayish brown to a dark purplish tinge, is a 'Madonna and Child' by Sebastiano del Piombo. In its quiet power, its Leonardo-like mystery and strength, there is the true essence of genius. Here is a veritable Old Master, before whose shrine the art lover of today may well offer incense."—Samuel Swift in the *Evening Mail and Express*.

"A genuine Sebastiano del Piombo, a 'Mother and Child' of extraordinary power and majesty. The picture was at one time in the possession of the Bordentown branch of the Bonaparte family."—Roger Riordan in the *Lotos*.

"We miss the genuine portrait in the Metropolitan Museum and also a 'Madonna and Child' in possession of Mr. Chapman in this city, a painting recalling our artist's latest manner and attributed to him by critics of repute."—Mr. Frank J. Mather in a review of a book on Sebastiano del Piombo by Pietro d'Archiardi in the *Evening Post*.

(See Illustration)



No. 627. THE GIANT WILLOWS
By J. B. C. Corot

J. B. C. COROT

1796-1875

627 THE GIANT WILLOWS.

A mass of great willows, rising at the right, spread their branches shading a small pool at whose brink two women pause; from the farther shore rises a slight hill tufted with scrub trees and in the distance a village is seen; there is a clump of feathery trees at the left and beyond stretches the blue sky with low-rolling white clouds, which become a primrose yellow at the horizon where seen between the tree trunks. Canvas, relined. Signed.

Height, 35 inches; width, 58 inches.

Exhibited at the Democratic Club in 1903.

Exhibited at the Lewis and Clark Exposition, 1905.

Exhibited at the Alaska-Yukon Exposition in 1909.

"An important landscape by Corot, 'The Giant Willows,' in breadth and beauty of conception and tenderness of feeling is of the first rank. It shows a sky full of pulsating, vibrant light, with a clump of trees as principal theme of the foreground and a vista of the kind Corot loved to paint."—Samuel Swift in the Mail and Express.

"There is a large Corot painted in what is commonly called the middle period of his career, when his greens were fresher than they afterwards became. A 'Giant Willow' decoratively filling a generous portion of the canvas, is thrown into relief by a delicate light sky, while the foreground is relieved by a gleaming pool and shadowy figures."—Ben Foster in the Evening Post.

"Corot's familiar art is represented by a number of fine examples, notably his beautiful 'Just Before Sunrise.' His grave and impressive 'Giant Willows,' in a more sombre and dramatic note, is also here."—E. C. Peixotto in Scribner's Magazine, Sept., 1909.

(See Illustration)

SIR JOSHUA REYNOLDS

1723-1793

628 THE NYMPH AND PIPING BOY.

A young woman nude, her head wreathed with roses, is seen reclining in sweet indolence, charmed by the Arcadian music from the pipe which a young boy fingers, held to his lips. The boy, seated against a tree, is clothed in a crimson jacket, while the crimson



No. 628. THE NYMPH AND PIPING BOY
By Sir Joshua Reynolds

drapery festooned above them reveals an idyllic landscape reaching away to the horizon. Canvas.

Height, 51 inches; width, 41 inches.

Purchased from Mr. T. J. Blakeslee in 1897.

This painting is the same subject as one sold in the Sir Cuthbert Quilter Collection in London in 1908. A letter dated 1898, from Sir Cuthbert, which is published in Graves and Cronin's "History of the Works of Reynolds," says: "There are several pictures of the same subject."

(See Illustration)

J. M. W. TURNER

1775-1851

629 QUEEN MAB'S GROTTTO.

170-
In a fantastic bay of rocks arching the sea and crowned with diminutive temples built of moonbeams, sport numerous water nymphs, under a golden sky. This fantastic grotto, where dwells Queen Mab, the fairies' midwife, is only a colorful dream of light and fancy not to be measured by the cold light of reason. Turner was fond of these "children of an idle brain, begot of nothing but vain fantasy," which include some of his greatest pictures. Canvas, relined.

Height, 29 inches; width, 38 inches.

From the Collection of Mr. Wallace, sold at Christie's, 1898, and purchased for the present owner at that sale by Mr. J. Ichenhauser.

GEORGES MICHEL

1763-1843

630 LANDSCAPE.

700-
This important example of the Father of modern French landscape art, shows a wide stretch of country seen from an eminence, with a silvery stream winding through the plain. At the left rises a mass of trees and above, the sky is filled with rolling clouds. Canvas.

Height, 34 inches; width, 42 inches.

(See Illustration)



No. 630. LANDSCAPE
By Georges Michel

CARLETON WIGGINS
Contemporary American Painter

800-
631 IN THE GLOAMING.

Canvas. Signed. *Height, 36 inches; width, 50 inches.*

Purchased from the Artist.

SIR THOMAS LAWRENCE

1769-1830

125-
632 PORTRAIT OF GEORGE III.

Canvas. *Height, 30 inches; width, 25 inches.*

From the Collection of S. Moreau-Chaslon, and previously in the celebrated Collection of his father, a well-known Connoisseur of France.

Purchased in 1888.

GEORGE MORLAND

1763-1804

135-
633 THE LIGHTHOUSE.

At the right with a view of the sea, stands a public house or waterside tavern, whose sign above the door carries the name of the keeper, a man by the name of Light; for him the picture was painted and he is seen standing in the doorway. The son of this first owner brought the picture to this country in 1820; in 1840 it was inherited by a grandson and in 1870 it passed into the possession of Mr. Cleaver, keeper of Cleaver Chop House, Brooklyn, upon whose death it was acquired by the late owner.

Mr. Chapman first became acquainted with it in 1865.

Canvas, relined. Signed.

Height, 30 inches; width, 37 inches.

JACOB GERRITSZ CUYP

1594-1651

60-
634 PORTRAITS OF TWO CHILDREN.

Two Dutch children are seen wearing caps and lace-trimmed collars over their quaint dresses; about



No. 638. A CLASSICAL LANDSCAPE
By Salvator Rosa

their necks, suspended from triple strands of coral beads, hang medallions with inscriptions showing them to be the children of a prince. A landscape forms the background. Panel.

Height, 29 inches; width, 34 inches.

ELIMAR ULRICH BRUNO PIGLHEIM

1848-1898

635 MADONNA AND CHILD.

105-
The Mother, seated, holds the nude Child on her knee, His head resting against her shoulder; her head, bound in a white scarf, is haloed round with gold and the entire figure is seen against a mysterious background that suggests the night. Beginning his career as a sculptor, Piglheim only took up painting after a visit to Italy, but he achieved such success in the new field that he is only known now as a painter. Canvas. Signed at Munich.

Height, 42 inches; width, 32 inches.

Purchased from Knoedler & Co., 1890.

GASPARD DUGHET (CALLED GASPARD POUSSIN)

1613-1675

636 LANDSCAPE WITH FIGURES.

22-
In a landscape, bounded by blue hills, rises a rocky mass crowned by a castle, with a cascade falling beneath; at the left stands a great urn shaded by great trees, with half nude figures in wind-blown draperies.

The artist was a brother-in-law of Nicholas Poussin whose name he adopted, and renowned as a very rapid worker, often producing a large picture in a day. Canvas.

Height, 39 inches; width, 53 inches.

From the Collection of Edward Leavitt, 1884.

BENJAMIN ROBERT HAYDON

1786-1846

637 THE TRIUMPH OF URIEL OVER SATAN.

75-
Uriel, one of the seven archangels, and spoken of as the good angel in sacred writings, is shown as a winged figure with flowing hair, crowned with the cross, who tramples under foot the writhing Satan; in the right hand is a flaming sword and in the left a shield. In Milton's "Paradise Lost" Uriel is represented as the angel of light whose station is in the sun. Canvas. — *Height, 50 inches; width, 30 inches.*

SALVATOR ROSA

1615-1673

638 A CLASSICAL LANDSCAPE.

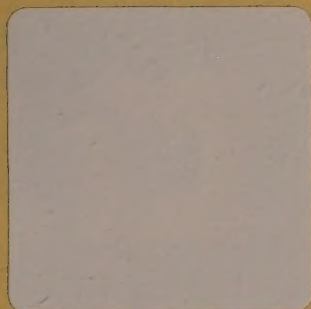
155-
Through huge rocks a cascade comes tumbling down to the foreground, where some peasants are resting at the base of a ruined column; giant trees lift their branches high above, shading the rocks and pool; beyond stretches a mountainous country; on the top of one of the cliffs a shepherd and some goats are seen enjoying the prospect. In his youth Rosa made a sketching tour through the Abruzzi, long the wild resort of banditti, and from this experience gained knowledge of the scenes and people which he later employed in many of his pictures. Canvas. *Height, 64 inches; width, 46 inches.*

From the Richardson Collection, 1890.

(See Illustration)







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